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OCT. 1

VOGUE

FEEL LIKE A BEAUTY: LOOKS TO KEEP... LOOKS TO CHANGE

FASHION THAT TURNS THEM ON



"BEAUTY AND HEART"
BY LUIGI BARZINI

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BRECK

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Neal Barr



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OCTOBER 1, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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DAVID BAILEY

COVER: Slip into moonsilver dressing. Feel like a beauty. Wear a marvellous, moonsilvery, winey lipstick that defines the mouth without upstaging the eyes. Here, it's Candied Brandy, part of a new Wild Frosted Wines series of lipsticks by Revlon. More Revlon good-news, this, for skin: "Moon Drops" Blushing Silk, a moisturizer and blusher in one; the glowy shade shown here, Blush of Pearl. Pailletted chiffon pullover and slim skirt, by Dorothy Arden for Arbé Originals. About $195. At Saks Fifth Avenue; Hutzler's; Rich's; L. S. Ayres. Vendôme earrings: Saks Fifth Avenue.

FASHION

181 Vogue's eye view: boots for a heroine
182 Sophia Loren . . . the generosity of beauty
183 Beauty and Heart. By Luigi Barzini
184 Allegra Caracciolo di Castagneto . . . the incandescence of beauty
188 Maya Plisetskaya . . . the dynamics of beauty
192 Evening fashion to make you feel like a beauty: silvered Paisley; ermine with evening pyjamas; wide-hemmed floats in satin; in lace; pink velvet to the floor
210 Evenings in the American custom by Leslie Morris, by Sophie
214 Moonsilver dressing—the thinking it sparks
220 Mrs. Henry Ford II at home in Grosse Pointe
224 Fashion flashes from the Italian Collections
242 Prêt-à-porter—French fashion to wear here and now
260 Vogue's Own Boutique of Suggestions, Finds, and Observations
90 Vogue Patterns: nifty little coat

FEATURES/ARTICLES/PEOPLE

216 People Are Talking About . . . Jean-Paul Belmondo; the new Whitney Museum of American Art and Marcel Breuer
236 Mrs. Charles Wrightsman; A Collector's Pursuit of Art and Perfection
240 Mrs. Wrightsman; The Enthusiasm of Collecting. By Bryan Robertson
250 Penn Photographs the Food of France
275 Diary of a Paris Art Dealer. By René Gimpel

FASHIONS IN LIVING

256 A Wizardry of Oise—The French Country House of the Claude Serreulles. By Valentine Lawford
264 Vogue's Decorating Finds and Ideas
270 Recipes from Mme. Claude Serreulles

BEAUTY

92 Vogue's Ready Beauty
122 Beauty Checkout
232 Beauty Bulletin: looks to keep, looks to change right now

DEPARTMENTS

154 Vogue's Notebook: A Noble Wedding in Rome
156 Vogue's Notebook: Western Spectacular in Los Angeles
158 Vogue's Notebook: The New Center of Performing Arts in Saratoga
160 Vogue's Notebook: Asian Art Opening in San Francisco
162 Vogue's Notebook: Movies. By Arthur Schlesinger, Jr.
163 Vogue's Notebook: Books. By Albert Goldman
179 Men in Vogue . . . Notes, Quotes, and Votes
276 Vogue's Shop Hound
281 Vogue's Travelog
282 Vogue's School Directory

Vol. 148, No. 6, Whole No. 2166

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.
Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

AMERICAN VOGUE
420 Lexington Ave., New York, N.Y. 10017

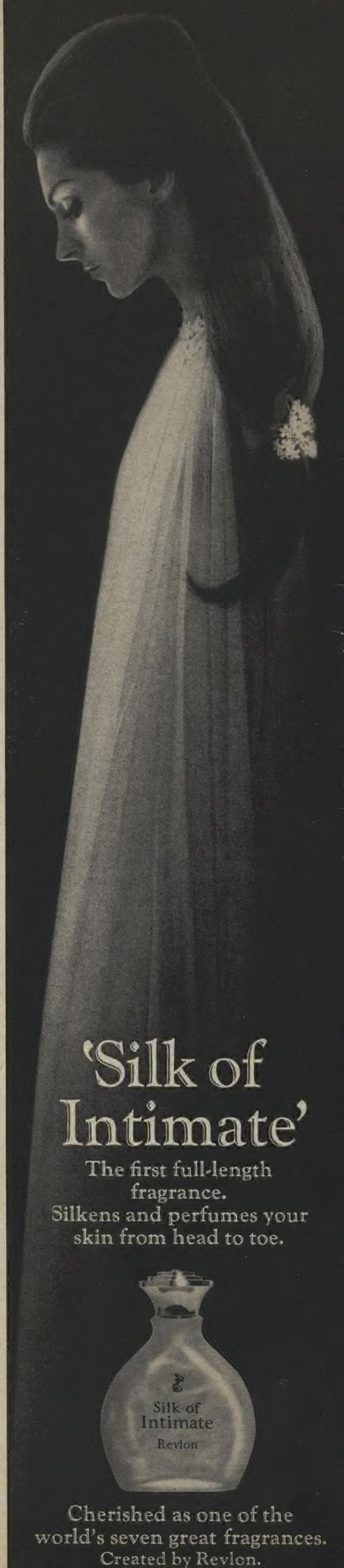
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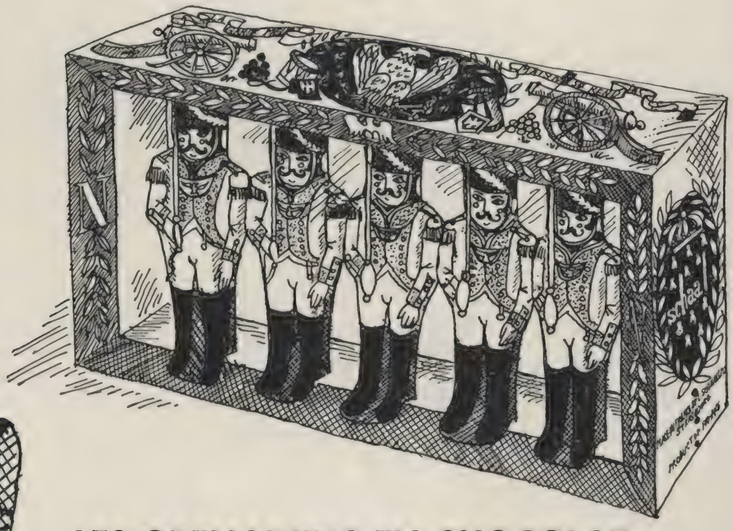
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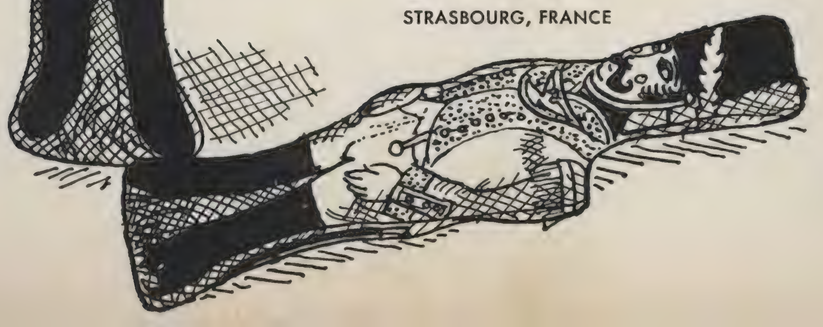




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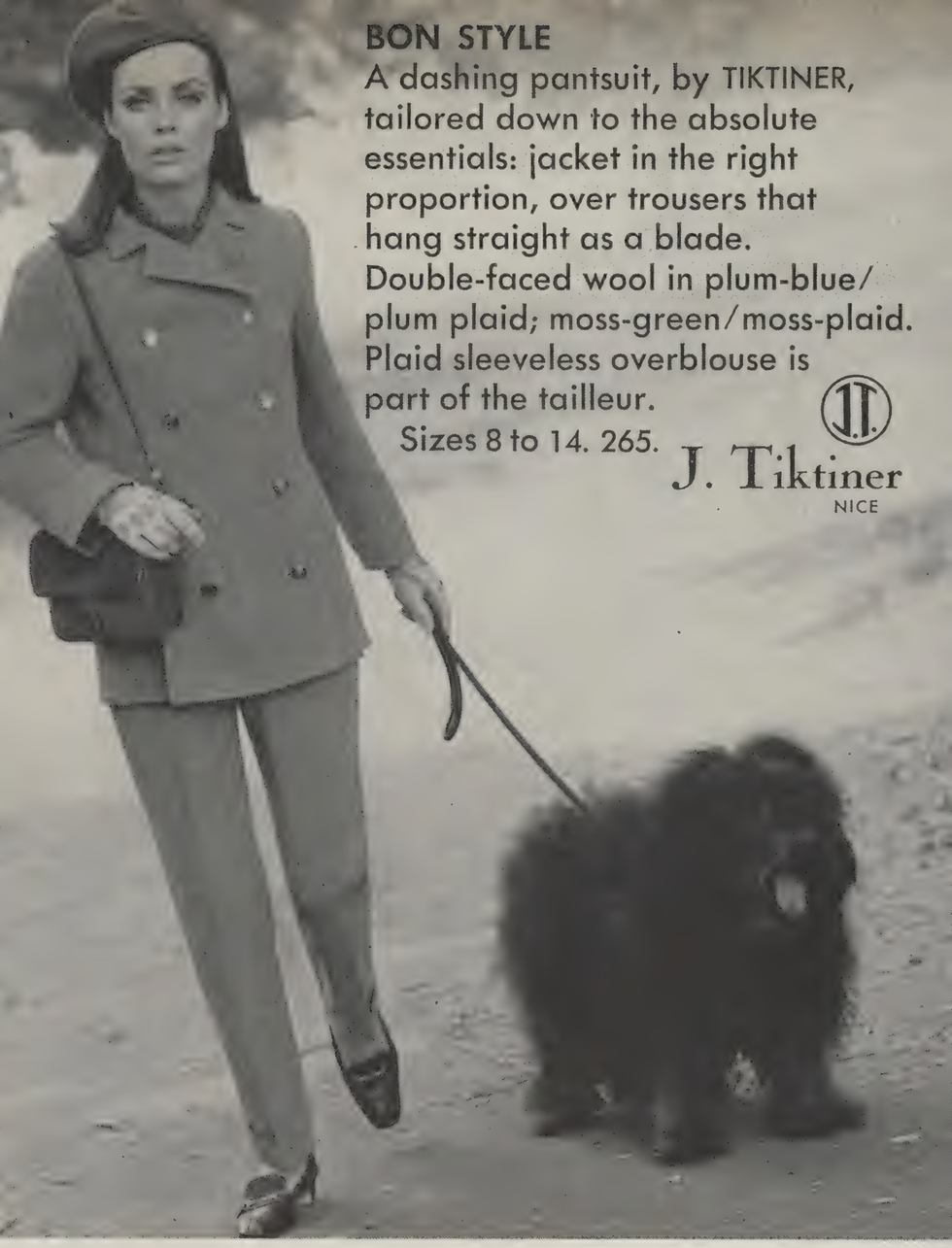


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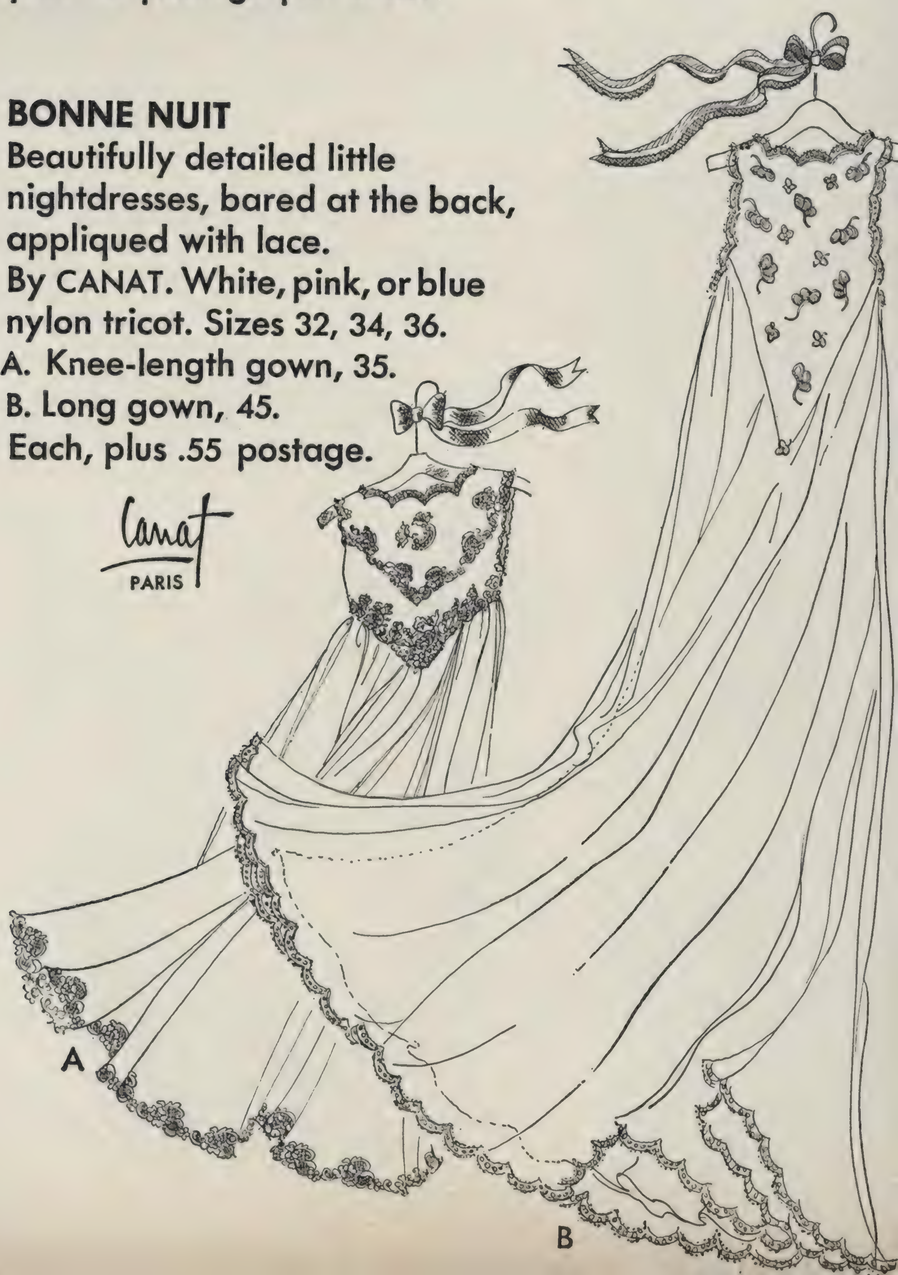




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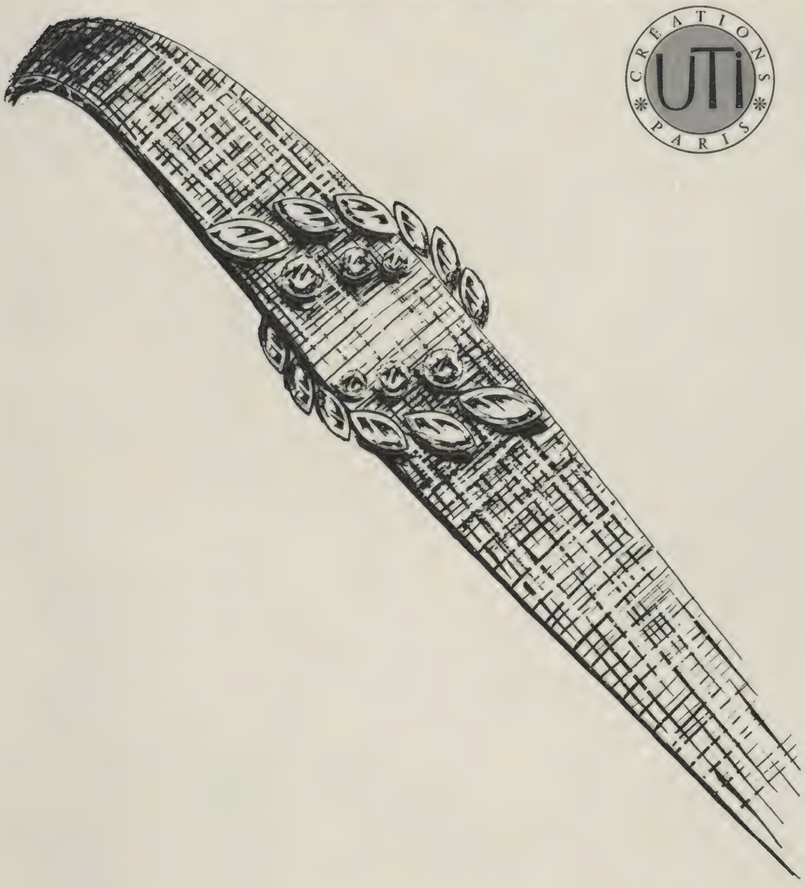
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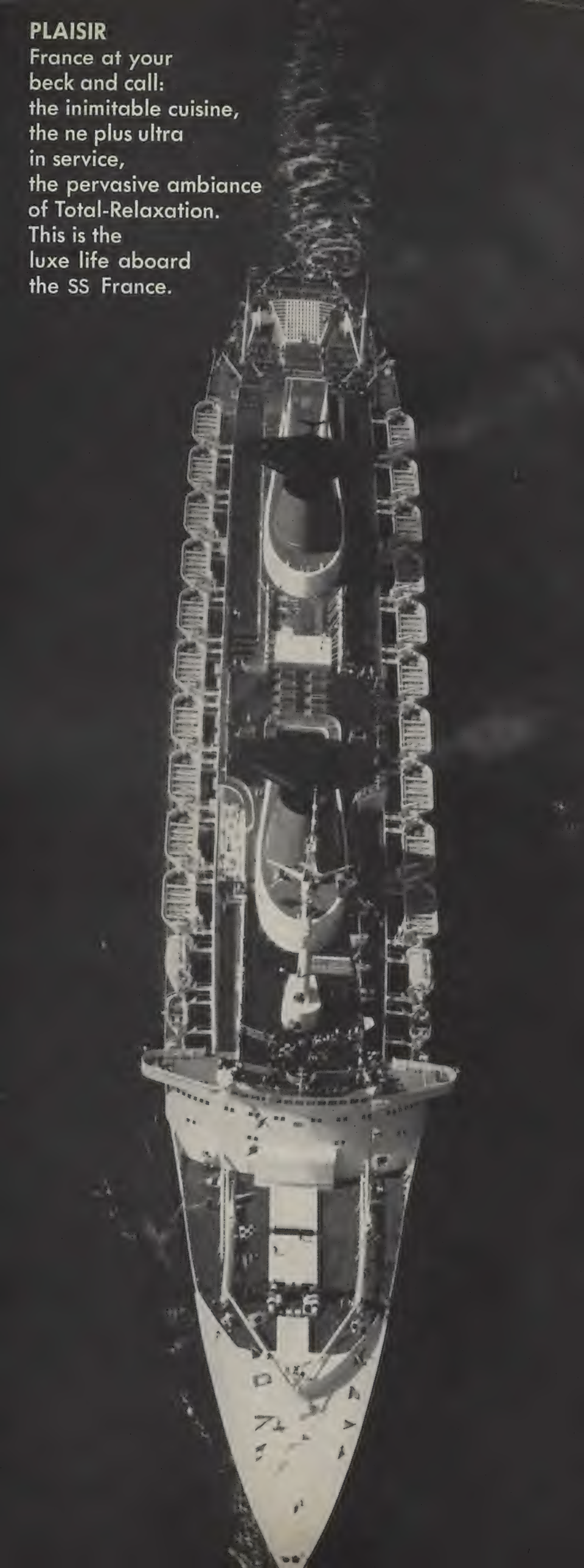


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for Neiman-Marcus. 495.

BRISE DES ALPES
Bright streak of nylon, light as a snowflake for a fast paced ski jacket—stitched for insulation, space cable quilting at neck and shoulders to cushion skis. s, m, l. Matching helmet. Pink, orange, green. 110.
White pants of fabric **PROUVOST 888,** comfortized with **LYCRA**...sizes 8-14. 45.00



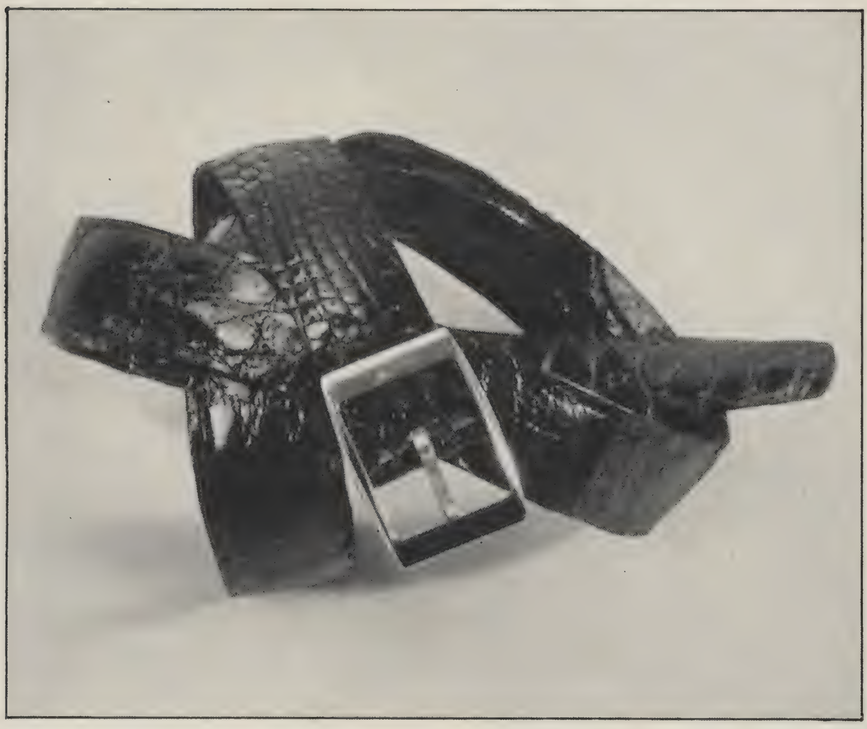
PLAISIR
France at your
beck and call:
the inimitable cuisine,
the ne plus ultra
in service,
the pervasive ambiance
of Total-Relaxation.
This is the
luxe life aboard
the SS France.





LA LANGUE INTERNATIONALE

For carefree traveling, Republic Travelers checks from the Republic National Bank of Dallas are good exchange in any language. When you're pressed for time, buy a batch at N-M.



DES DEUX COTES

A reversible belt by L'AIGLON
for the man who appreciates
exacting tailoring, fine leathers.
This, in precious baby Indian crocodile.
Black on one side, brown on the other.
32 to 44. 60. plus .40 postage.

CHANT D'AROMES BY GUERLAIN
the most evocative perfume
you may ever wear . . .
the scent lingering, nostalgic.
Chant d'Arômes,
made in France
by one of the world's
greatest perfumers,
Guerlain.



Neiman-Marcus

French Fortnight
October 17-29

the Stanley Korshak look



Designed by

JOHN
MOORE

The exciting individuality
and talent of Mr. Moore
is beautifully expressed
in this shaped swing
of imported black wool crepe
lavished with jet paillettes.

$465

Stanley korshak

912 North Michigan Avenue • Chicago



Kimberly®



The dress. Pure wool knit. About $60. Bergdorf Goodman, Neiman-Marcus, I. Magnin.

Revlon says:
This is the year of
'The Wild Frosted Wines!'

A whole new (heavenly!) concept-in-color...
muted, mauvey, soft-and-smoky lipshades,
low-key, luscious and loaded with frost!

These are the elegant off-beats moving in now,
changing the mood of mouths (and the total
feel of fashion!) as no lipsticks
have done in a decade. Soft but bolder.
All smoke and smolder. Dusky.
Dazzling. Delicious.



All 3 shades come in loaded-with-frost lipsticks and Crystalline Nail Enamels.




Candied Brandy!
Pink Cognac!
Plum Rum!
The Big Breakaway for Lips and Nails!

Jordan Marsh Company

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED ABOARD THE U.S.S. CONSTITUTION, BOSTON HARBOR



The beautiful illusion of the jewelled dress, 250.00 . . .
By Karen Stark for Harvey Berin from a collection now in the Jordan Marsh Designers' Shop.

Neal Barr



The furs: AUTUMN HAZE® EMBA® natural brown and JASMINE® white mink.
The geometry: pure Emeric Partos.
To have, as well, in other variations from the spectrum of EMBA minks, but only at Bergdorf's where all is accomplished-to-order in our own fur workrooms.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

®EMBA Mink Breeders Association

Every blonde ought to feel a little guilty.

Just for being lucky enough to be blonde...
You seem more feminine somehow.
You know. Softer.
Men think of you as an innocent,
but you know you can practically
get away with murder.

Clairol has an 'in' to the blonde mystique.
And, now there are
two new lipcolors just for you....
one is Pinka-Boo*...
an impish pink hiding a
streak of gold.
The other is Clover Honey.
It's a honeysuckle rose.
You will love it. Men will love it.
And other women will
just have to live with it.

The redhead advantage is clearly unfair.

Don't you feel just a little guilty
knowing that you don't have to
do one single, solitary thing
except stand there and be a redhead...
And men just fall apart?

For you alone...
Clairol has ignited two fall lipcolors.
One is Marry Gold*...
a brandied peach, well suited
to fall fun and games.
The other—an unusual melting
of burnt sugar and
a dewdrop of gold: Call a Copper*.
(Because you may have to.)
They are the first lipcolors ever created
to live up to your legend.



Brunettes should never be taken lightly.

There's something darkly mysterious
about brunettes.
And you know it.
It's the way you can tell a man
something without speaking.
And he knows.

Just for you...
Clairol has touched off two fall lipcolors.
Powerful enough. Exciting enough.
Female enough for you.

We call one Frail Pink*...it's a childlike
bit of pinkness with a sting of gold.
(Note: The name is innocent—the effect is not.)
The other: Berry Nice*...
a ripe, bursting kind of berry and gold.
Both are quite like you are, actually.
Harmless at first.

Clairol reveals the 'Secret Gilts'*

Six new lipcolors with hearts of gold...
inspired by the secret sweet dreamings
of blondes, brunettes, and redheads.



Three gilded pales
and three gold-washed brights
to give you a deliciously
gilty look for fall.

*TM ©Clairol Inc. 1966

it's Lace all over!

BERT STERN

VANITY FAIR

Revillon

AT

SAKS FIFTH AVENUE



TOURMALINE®

EMBA® natural

pale beige mink

®EMBA MINK BREEDERS ASSOCIATION

Virginia Thoren-Rice

DRESS BY JOEL SCHUMACHER

Without another blessed thing on your skin but this not-quite-makeup makeup, you'll look so rosied and rested and fresh-faced and young —it's like stealing beauty secrets from a baby!

New Blushing Silk by Revlon

There's never been a cosmetic remotely like it! A merger of moisture-and-color that gives your whole face a blushing glow-and moisturizes,too!

What a delicious idea! A sweet-flowing semi-makeup that gives your skin a moist, translucent finish and a lively lift of color—all in one silkening sweep! It's all you need to wear—no further makeup needed. (You could finish with foundation. Or a fluff of facepowder). But why cover up that 'Blushing Silk' bloom? It's got everything glowing for it! In 8 soft and subtle shades, from palest pinks to tawny tans (plus a shimmer-shade for lighting up nights on the town!)



I dreamed
I turned on the
magic of Venice
...in my
maidenform
bra



This is the dream you can be—with Maidenform's* new 'Dreamliner'* bra. Contoured with fiberfill. Adjustable stretching straps. White, Nude. 4.00.
*Reg. U.S. Pat. Off. © 1966 by Maidenform, Inc., makers of bras, girdles, active sportswear.

Photographed in Venice, Italy

NOW AVAILABLE IN CANADA

Join Venus on a pedestal with eyes awakened to beauty by the master of eye make-up—Aziza. Color-keyed to the season's fashions are Aziza's Creme Stick Eye Shadow blues . . . come-alive shades that begin your transformation. Next? Aziza Liquid Lid Liner and Waterproof Brush-On Mascara in Blue Night. And for artificial lashes a goddess would envy, touch-on Aziza Natural Lashes.

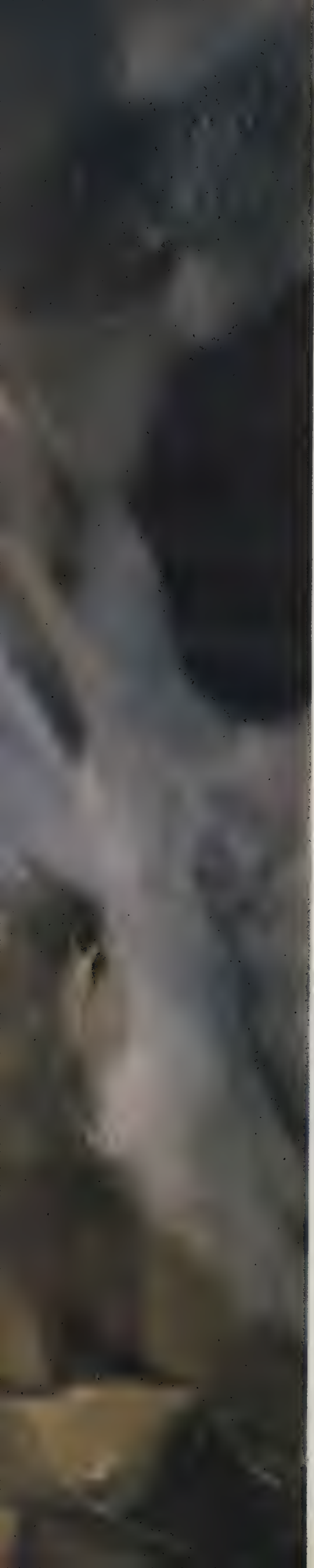
from
PRINCE
MATCHABELLI

EYES BY **Aziza**



If Venus de Milo had worn Aziza, she would have had her arms full.





©1966 ESTEE LAUDER, INC. PHOTOGRAPH: SKREBNESKI FUR: MAXIMILIAN

WHAT'S HAPPENING TO "NATURALS"? THEY'RE COMING TRUE-TO-LIFE IN NEW, NEVER-BEFORE NAIL ENAMEL BY ESTÉE LAUDER

Dip right into a daring new world of nail color—an Estée Lauder world where "naturals" happen as truly, as tenderly as the pink of petals, the pale of pebbles, the shimmer of sea shells. These cool pools of color make their own hush-hush excitement in the very midst of 43 thrilling, chilling, tingling shades. And—Estée Lauder matches the color excitement with a unique formula that allows only good things to happen to your nails. The rich ingredients are hand-blended. Creams *and* frosteds give you greater coverage than ever—a manicure that lasts longer—and each nail enamel color stays lustrous as a jewel to the very end.



Seen here: Estée Lauder's "naturals" in Nail Enamel. On the nails: Natural Beige In the bottles, left to right, Natural Coral, Natural Pink and Natural

Estée Lauder

New from Coty

The absolutely naked fragrance!

Goes on like nothing you've ever felt before.

Gliding over all those soft little body curves—smoothing and softening as it scents.

Lavish it on all the way down to your toes.

Anywhere you want to feel wonderful is the place for one of Coty's wild, new body fragrances.

Before anything and everything bare and beautiful—smooth on...

frosted velvet

In L'Aimant, Emeraude and L'Origan.



Introductory price **$3.00**

COTY

Fredrica



A beauty pair in luminous mists of EMBA®

Dramatic contrasts from the glorious palette of EMBA mink, world's finest... LUTETIA® natural gunmetal mink, and JASMINE® white mink, both Rare Quality, both in Fredrica's father-to-son tradition of design and craftsmanship. Please direct inquiries to FREDRICA, 345 Seventh Ave., N.Y., N.Y.10001.

®EMBA MINK BREEDERS ASSOCIATION American mink—world's finest Jewels: Harry Winston Dresses: Wilson Folmar Virginia Thoren-Rice



THIS CRAZY CAT IS NO COPYCAT. IT'S PURE-BRED PERUVIAN. IT LIVES AT HERMÈS, PARIS; LIBERTY OF LONDON; HORN-TEXTIL, HAMBURG; AND THE WILDEST STORES IN AMERICA.

IT'S BONNIE CASHIN FOR **SILLS.**



MALCOLM STARR creates the empire line in crepe outlined with dazzling beads. It flows as you move and sends off a subtle shimmer. William Rose crepe of Celanese Acetate and rayon. Blue, pink, white. Sizes 6 to 14. About $200.00 at Miss Bergdorf at Bergdorf Goodman, New York; Best's Apparel, Seattle; Julius Garfinckel & Co., Washington, D.C.; Harzfeld's, Kansas City; Robinson's, California.



THE GREAT ARRIVAL:
The surprise glimmer that lights up the night...
opulent Celanese Acetate.

MODERN COUTURE puts a little jeweled bodice on a column of shimmering crepe. William Rose crepe of Celanese Acetate and rayon. Mint, pink. Sizes 6 to 14. About $195.00 at Miss Bergdorf at Bergdorf Goodman, New York; Julius Garfinckel & Co., Washington, D.C.; Gus Mayer—all stores; Neusteter's, Denver; Robinson's, California. Men's formal wear by After Six.



ADELE SIMPSON bias cuts soft twill-textured satin, dips the back to a V, shapes the front with curved yoke seaming. TSM twill satin of Celanese Acetate, cotton and nylon. Jade green, turquoise blue. Sizes 6 to 16. About $125.00* at Bergdorf Goodman, New York; Best's Apparel, Seattle; Frost Bros., San Antonio; Julius Garfinckel & Co., Washington, D.C.; Joseph Horne Co., Pittsburgh.

*Slightly higher west of the Rockies. Celanese®

CELANESE ACETATE
A CONTEMPORARY FASHION FIBER



THE GREAT ARRIVAL:
The soft lustre
that catches starlight...
opulent Celanese Acetate.

KAREN STARK for HARVEY BERIN takes creamy-smooth satin and creates an evening costume with its own jeweled buttoned jacket. TSM satin of Celanese Acetate, cotton and nylon. Beige, navy, jade, ruby. Sizes 6 to 18. About $185.00 at Bergdorf Goodman, New York; Joseph Horne Co., Pittsburgh; Neusteter's, Denver; Robinson's, California; Strawbridge & Clothier, Philadelphia.

MARIE McCARTHY for LARRY ALDRICH launches the perfect brocade coat dress—fly-away back and jeweled side buttoning. Jeri Silk brocade of Celanese Acetate, cotton, metallic and nylon. White, pink. Sizes 6 to 14. About $185.00 at Bergdorf Goodman, New York; Jordan Marsh, Florida; Joseph Horne Co., Pittsburgh; Liberty House, Honolulu; Robinson's, California.

For additional stores featuring Celanese Opulent fashions see page 78.

CELANESE ACETATE
A CONTEMPORARY FASHION FIBER

THE GREAT ARRIVAL

Celanese Opulent fashions available at these fine stores: (Not all styles available at all stores.)

Arizona
Tucson ..... Cele Peterson
California
Anaheim ..... J. W. Robinson
Beverly Hills ..... J. W. Robinson
Fresno ..... Berkeley's
Glendale ..... J. W. Robinson
Los Angeles ..... J. W. Robinson
Panorama City ..... J. W. Robinson
Pasadena ..... J. W. Robinson
San Francisco ..... H. Liebes
Connecticut
Hartford ..... Edward Hurwitch
District of Columbia
Washington ..... Julius Garfinckel & Co.
Florida
Ft. Lauderdale ..... Jordan Marsh
Jacksonville ..... Furchgott's
Miami ..... Jordan Marsh
Orlando ..... Jordan Marsh
Georgia
Atlanta ..... J. P. Allen
Illinois
Chicago ..... Carson Pirie Scott & Co.
Hawaii
Honolulu ..... The Liberty House
Indiana
Fort Wayne ..... Wolf & Dessauer
Indianapolis ..... H. P. Wasson
Iowa
Des Moines ..... Younker's
Sioux City ..... Younker Davidson
Kentucky
Louisville ..... Selman's of Louisville
Louisiana
Baton Rouge ..... Gus Mayer
New Orleans ..... Gus Mayer
Massachusetts
Boston ..... Hurwitch Bros.
Michigan
Detroit ..... Himelhoch's
Minnesota
Minneapolis ..... Harold's
St. Paul ..... Frank Murphy
Mississippi
Jackson ..... Gus Mayer
Missouri
St. Louis ..... Stix, Baer & Fuller
Nebraska
Lincoln ..... Miller & Paine
Omaha ..... Brandeis
New York
Buffalo ..... Hengerer's
New York ..... Bergdorf Goodman
North Carolina
Charlotte ..... Ivey's
Raleigh ..... Ivey's
Winston-Salem ..... Thalhimers
Ohio
Akron ..... Polsky's
Cincinnati ..... Shillito's
Cleveland ..... The Halle Bros. Co.
Toledo ..... Lizbeth Jeanne
Youngstown ..... Livingston's
Oklahoma
Oklahoma City ..... Al Rosenthal's, Inc.
Oregon
Portland ..... Best's Apparel
Pennsylvania
Harrisburg ..... Mary Sachs
Lancaster ..... Mary Sachs
Philadelphia ..... Strawbridge & Clothier
Pittsburgh ..... Joseph Horne Co.
Wilkes-Barre ..... Hollywood Shop
South Carolina
Greenville ..... Jean West
Tennessee
Chattanooga ..... Loveman's
Knoxville ..... Miller's
Memphis ..... Goldsmith's
Nashville ..... Gus Mayer
Texas
Beaumont ..... Gus Mayer
Houston ..... Battelstein's
San Antonio ..... Frost Bros.
Utah
Salt Lake City ..... Makoff's
Virginia
Richmond ..... Thalhimers
Washington
Seattle ..... Best's Apparel

Celanese®
CELANESE ACETATE
A CONTEMPORARY FASHION FIBER

The fashion under the fashion

All-in-one—with all the good lines



PENATI

A smooth line of flattery—
body-sleeking, white
all-in-one with panels
front and back for extra
control. It is cut low in
back, and the legs are cut
comfortably high in front
With adjustable stretch
straps, detachable garters.
By Poirette, in power net
of Lycra and nylon. $17. At
Lord & Taylor; Bullock's,
Downtown. Coiffure by
Hugh Harrison of
Coiffures Americana.

The Money Look

As The Stockbrokers To Know, Paine, Webber, Jackson and Curtis deals with one of the most enduringly fashionable Looks in the World. Money.

Fashions change. But not the attractiveness of sound growth or income stocks and bonds. As the Stockbrokers To Know, we concern ourselves with the imaginative yet responsible care, handling, and cultivation of money through investments in securities.

We've been at this seriously since 1879. Quite successfully, too, to judge by our nationwide chain of 49 offices, our status as one of America's most respected investment firms, and by the number of women we list among our clients.

As you know, one of the essential differences between men and women is—that the latter are richer (statistically) than the former. To help you retain that superiority, we suggest you pen a note to our Women's Department for a very fashionable investment publication, telling what Paine, Webber can do for you. It's all about money and how, in our judgment, you may make the most of it.

PAINE WEBBER JACKSON & CURTIS

Members of the New York Stock Exchange

25 Broad Street, New York
Offices Coast to Coast



Weathered

CHICAGO

Mrs. Herta Levy, stockbroker with the nationwide investment firm of Paine, Webber, Jackson & Curtis, selects a supple, body-contoured camel hair shaft for her busy calendar.

by Georgette Treiber for Trimar Inc. $110.

© 1966 HOUBIGANT, INC.

Chantilly from the House of Houbigant. Perfume imported from France, 1 oz. at $22.50 and:



Eau de Toilette Spray Mist from $4.00, Dusting Powder from $3.00, Eau de Toilette from $3.75, Body Powder Mist $3.75, Perfume Oil $3.75, compounded in U.S.A.

Haven't you noticed? Furs are starting to look different.



The high-fit look is what's *now;* and it's in fur.

But not any fur. And not from just any furrier.

To get it, you need a fur that is lithe, slim, supple.

Swakara karakul lamb from South West Africa.

And a designer with ideas and a way with fur.

Like the clean contemporary treatment of the silhouette of this black-dyed Swakara daytime coat. From an international collection you'll find only at Saks, Washington, and A.C. Bang, Copenhagen.

It's the coat with a different look.

In the fur that makes a world of difference.



swakara
Genuine South West African Karakul Lamb

Saks
WASHINGTON

610 Twelfth St., Northwest
and 1219 Connecticut Avenue

A. C. Bang, Copenhagen

© CHARLES OF THE RITZ 1966



WHAT'S A NICE GIRL
WHO LOVES CLEAN SKIN
DOING IN
A PLACE LIKE THIS?

Not worrying! New translucent Dry Skin Liquid Cleanser and one (1) tissue clear away city grime, dirt, even so-called indelible makeups. She could be in a meadow for all her skin cares. 5.00.

Charles of the Ritz



Prophetic: '67 Thunderbird... the excitements of St. Laurent, Castillo, Cardin in Puritan Fashions

Here—The Car that is Now and the Future. Uniquely Thunderbird. Uniquely '67. Elegant new 2-door. Historic first 4-door... good news for girls who love its racy chic, want sedan convenience. More Bird lure: sumptuous interiors, a steering wheel that moves over to let you in—adjusts to nine driving positions, prophetic headlights that hide in the sleek grille by day, shine at the touch of a button by night. One of the Bird's intriguing options is the convenience control package... where doors lock automatically at 8 mph,

Thunderbird 4-Door Landau

and lights blink on to remind you to fasten seat belts or that fuel is low! Prophecy: '67 will be known as the Year of the Bird.

More Now-and-Future Chic ... exciting copies of Paris originals: Castillo's fantasy-jamas by Altezza, St. Laurent's sailor suit by Barnsville. Sketched (l to r) St. Laurent's going-going suits by Barnsville, Castillo's two-part knits by Altezza, Cardin's freeway costumes by Puritan, St. Laurent's slow-curve shifts by Barnsville. For more information and stores see page 88.

Thunderbird 2-Door Hardtop

Thunderbird

Prophetic: '67 LTD by Ford... the excitements of Cardin, Carol, Littell in Puritan Fashions

Prophetic Profile—the sleek 2-door LTD by Ford with a brilliant new slant of vinyl-covered roof. Open the door to deep-pile carpeting, rich appointments. For luxe versatility order the split-bench seat shown right. It lets you seat 3 comfortably in front... or two in individually adjustable seats. Other wow features: thick padding everywhere; emergency flasher control on steering column; new Comfort Stream Ventilation that lets you direct a steady stream of fresh air where *you* want. Some of LTD's intriguing options: automatic door locks, automatic speed control for easier



turnpike driving, and this year—Ford's Stereo-sonic Tape System and AM Radio in one compact unit. Prediction: You'll create waves . . . get raves in LTD by Ford.
More Prophetic looks: Deanna Littell's velvet coat costume by Mam'selle Boutique, Betty Carol's brocade costume by Mam'selle. Sketched (l to r) Betty Carol's jeweled midnight columns and her two swinging silver knits, Cardin's after-dark mists by Judy Gibbs, two Cardin knits by JP's Only. Cardin fashions are beautiful adaptations of his originals.
For more information and stores, see page 270.

by Ford

PURITAN FASHIONS

by Pierre Cardin, Yves St. Laurent, and Antonio Castillo as seen on pages 84-85 are featured at the following fine stores:

ALABAMA
Birmingham ..... Loveman's & Branches

ARIZONA
Phoenix ..... Korricks

CALIFORNIA
Los Angeles ... Broadway Dept. Store & Branches
Sacramento ..... Weinstock-Hale & Branches
San Jose ..... L. Hart & Sons

COLORADO
Denver ..... May D & F

CONNECTICUT
Bridgeport ..... Read's
Hartford ..... G. Fox & Co.
New Haven ..... Edw. Malley & Co.

D.C.
Washington .... Woodward & Lothrop & Branches

FLORIDA
Jacksonville ..... Furchgott's, Inc.
Miami ..... Burdine's
Miami ..... Jordan Marsh & Branches
Tampa ..... Maas Bros. & Branches

GEORGIA
Atlanta ..... Davison Paxon

ILLINOIS
Chicago ..... Carson Pirie Scott

INDIANA
Indianapolis ..... Wm. Block Co.

KENTUCKY
Louisville ..... Kaufman-Strauss Co.

LOUISIANA
New Orleans ..... D. H. Holmes & Branches

MASSACHUSETTS
Boston ..... Jordan Marsh Co.
Worcester ..... Denholm's

MICHIGAN
Detroit ..... J. L. Hudson
Grand Rapids ..... Herpolsheimers

MINNESOTA
Minneapolis ..... Donaldson's
St. Paul ..... Donaldson's

MISSOURI
Kansas City ..... Macy's
St. Louis ..... Vandervoort's

NEW JERSEY
New Brunswick ..... P. J. Young Co.

NEW YORK
Albany ..... Whitney's
Buffalo ..... Wm. Hengerer Co.
Jamaica ..... B. Gertz
New York City ..... Stern Bros.
Syracuse ..... Dey Bros. & Branches

OHIO
Cincinnati ..... Mableys & Branches
Cleveland ..... May Co.
Columbus ..... The Fashion
Dayton ..... Elder Beerman
Toledo ..... LaSalle & Koch
Youngstown ..... Strouss Hirshberg & Branches

OKLAHOMA
Oklahoma City ..... John A. Brown

OREGON
Portland ..... Meier & Frank

PENNSYLVANIA
Philadelphia ..... John Wanamaker
Pittsburgh ..... Gimbels & Branches

RHODE ISLAND
Providence ..... Outlet Co.

TENNESSEE
Memphis ..... Goldsmith's

TEXAS
Dallas ..... Titche-Goettinger
Fort Worth ..... W. C. Stripling
San Antonio ..... Joske's & Branches

UTAH
Salt Lake City ..... Z. C. M. I.

VIRGINIA
Norfolk ..... Rice's
Richmond ..... Thalheimer

WASHINGTON
Seattle ..... Bon Marche

WISCONSIN
Milwaukee ..... Gimbels & Branches

and at these fine stores as well:

ARIZONA
Nogales ..... H. M. Capin
Phoenix ..... Diamonds
Tucson ..... Levy's
Tucson ..... Steinfeld's

ARKANSAS
Ft. Smith ..... Boston Store
Hot Springs ..... Louis Cohen
Little Rock ..... Gus Blass

CALIFORNIA
Alhambra ..... Bragg's, Inc.
Antioch ..... Famous Fashions
Arcadia ..... Hinshaws
Bakersfield ..... Brocks
Bakersfield ..... Wanda's
Bellflower ..... Robert's
Benicia ..... Wilson & Wilson
Canoga Park ..... Mr. Earl's
Carmel ..... Cassa Dolores
Castro Valley ..... Daughtrey's & Branches
Century City ..... Fashion Lady
Chico ..... Frances Shops-All Stores
Chowchilla ..... Fashion Shop
Clovis ..... Scot's
Compton ..... Mr. B. Fashions
Costa Mesa ..... Reinert's
Encinitas ..... Afton's Fashions
Eureka ..... Daly Bros.
Eureka ..... Kents
Fairfield ..... Hydes
Fresno ..... Rhodes
Glendale ..... Modern Woman
Glendale ..... Webb's
Highland Park ..... Iver's Dept. Store
Huntington Park ..... Wineman's
Inglewood ..... Boston Store
Jackson ..... Gorman's
La Jolla ..... Jean Kremer
Long Beach ..... Walker's
Long Beach ..... Modern Woman
Los Alamitos ..... Boston Store
Los Angeles ..... Bullocks
Madera ..... James Dept. Store
Marysville ..... Jay's
Merced ..... Sterling
Modesto ..... Dunlaps
Monterey Park ..... Lee's
Napa ..... W. R. Carithers
Northridge ..... De Mil Designs
Oakland ..... H. C. Capwell's
Oakland ..... Rhode's & Branches
Pacific Grove ..... Holmans
Palm Springs ..... The Red Garter
Pasadena ..... Jan's
Petaluma ..... W. R. Carithers
Pittsburg ..... Klein's
Pomona ..... Orange Belt Emporium
Redding ..... The Carriage House
Riverside ..... Modern Woman
Rosemead ..... Ro-Corson
Salinas ..... Brown's Dept. Store
San Bernardino ..... Harris Co.
San Diego ..... Walker-Scott & Branches
San Francisco ..... Emporium
San Luis Obispo ..... Riley's
San Mateo ..... Levy Bros.
Santa Ana ..... Bullock's
Santa Barbara ..... The Hughes
Santa Cruz ..... Samuel Leask
Santa Maria ..... Peggy Shop
Santa Monica ..... H. C. Henshey Co.
Santa Rosa ..... W. R. Carithers
Seaside ..... Berg's
Sherman Oaks ..... Bullocks
Simi ..... Paulines
Stockton ..... Katten Marengo
Tahoe City ..... Porters Apparel
Vallejo ..... Levee's
Ventura ..... Bergers
Watsonville ..... Brown's Dept. Store
Westchester ..... Henshey's
West Covina ..... Zukor's
Whittier ..... Hinshaws
Willows ..... Willows Dept. Store

COLORADO
Grand Junction ..... Kaufman's

CONNECTICUT
Derby ..... The Fair Shoppe
Groton ..... Style Shop
Meriden ..... Harry Israel
New London ..... Style Shop
Putnam ..... Bugbee Corp.
Terryville ..... Levy's
Torrington ..... W. W. Mertz Co.
Trumbull ..... Read's
Vernon ..... Mam'selle
Willimantic ..... Fullerton & Fullerton

DELAWARE
Wilmington ..... Braunsteins

DISTRICT OF COLUMBIA
Washington ..... Hecht & Co.

FLORIDA
Coral Gables ..... Maggies
Daytona Beach ..... Ivey's
Gainesville ..... Belk Lindsey
Jacksonville ..... French Novelty
Lakeland ..... Edwards-Macy
Miami Beach ..... Ann Jeffres, Inc.
Orlando ..... Jordan Marsh
Pensacola ..... Rita's Shop, Inc.
Tallahassee ..... P. W. Wilson

GEORGIA
Augusta ..... Ruben's Dept. Store
Columbus ..... Kirven's Dept. Store
Cordele ..... Roobin's Ltd.
Cornelia ..... William's Dress Shop
Donaldsonville ..... Evelyn's
LaGrange ..... Mansour's
Marietta ..... Lois Ashworth Style Shop
Rome ..... The Vogue
Savannah ..... Hogan's
Tifton ..... Style Shop

IDAHO
Boise ..... Bon Marche
Pocatello ..... Fargo's

ILLINOIS
Algonquin ..... Lual's
Alton ..... The Vogue
Barrington ..... Queen's Ransom
Belleville ..... M. Katz
Chicago ..... Byster Bros.
Chicago ..... Helen's Dress Shop
Chicago ..... Home Store
Chicago ..... Jackson's
Chicago ..... Maison Jeanne
Chicago ..... Norman Ward
Chicago ..... Therisa's Style Shop
Chicago ..... Weiboldt's Stores
Danville ..... Carson Pirie Scott
Decatur ..... Carson Pirie Scott
Dixon ..... The Vogue
Dundee ..... Bea Dorsey
East St. Louis ..... Stanley's
Freeport ..... Carson Pirie Scott
Galesburg ..... O. T. Johnson Co.
Joliet ..... Carson Pirie Scott
Kankakee ..... Carson Pirie Scott
Moline ..... Carson Pirie Scott
Mt. Vernon ..... Rose's
Oak Park ..... Roberta Modes
Ottawa ..... Carson Pirie Scott
Peoria ..... Carson Pirie Scott
Quincy ..... State Street Store
Rockford ..... Lillian's-All Stores
Springfield ..... Myers Bros.
Urbana ..... Carson Pirie Scott
Waukegan ..... Waukeegan Dry Goods

INDIANA
Bloomington ..... Neumode Women's Shop
Connersville ..... Mary's Fashions
Crown Point ..... Paramount Shoe Store
Elkhart ..... Drakes
Evansville ..... Wells
Franklin ..... Swank Dept. Store
Goshen ..... Lucilles
Hammond ..... Edward C. Minas
Hartford City ..... The Villa
Huntingburg ..... O'Brien's Apparel Shop
Indiana Harbor ..... Mademoiselle Shop
Indianapolis ..... L. S. Ayres & Co.
Jasper ..... Village Miss
Michigan City ..... Lasko Bros.
Mishawaka ..... Golden Rule
Muncie ..... The Fashion
Nobelsville ..... E. H. Willits Co.
Rensselaer ..... Smart Shop
Richmond ..... Knollenberg's
South Bend ..... Frances Shop
Terre Haute ..... Meis Bros.
Vincennes ..... Langdons

IOWA
Burlington ..... Eklund's
Des Moines ..... Feldmann's
Sioux City ..... Fantle Bros. Co.
Waterloo .... James Black Dry Goods & Branches

KANSAS
Chanute ..... Tracys Inc.
El Dorado ..... Mary Ruth's
Hutchinson ..... Wiley's
Manhattan ..... Kellam's
Medicine Lodge ..... Joy's Dress Shop
Topeka ..... Crosbys
Wichita ..... Virginias Inc.

LOUISIANA
Alexandria ..... Gus Kaplan-Green's
Arabi ..... Nathalie Fashion Shoppe
Baton Rouge ..... Rosenfield's
Houma ..... The Rue Shop
Lafayette ..... Altman's
Lake Charles ..... Junior House
Monroe ..... Letha's
Shreveport ..... Selber's

MAINE
Bangor ..... Freese's
Brunswick ..... Senter's
Lincoln ..... Lincoln Dept. Store
Portland ..... Porteous Mitchell & Braun

MARYLAND
Cumberland ..... Rosenbaum's

MASSACHUSETTS
Great Barrington ..... Holden & Stone Co.
Lynn ..... T. W. Rogers Co.
New Bedford ..... Star Store
Pittsfield ..... Holden & Stone Co.
Salem ..... Almy's
Springfield ..... Forbes & Wallace Co.

MICHIGAN
Ann Arbor ..... Kessels
Bay City ..... The Duchess Shop
Detroit ..... Ray's
Jackson ..... L. H. Field
Lansing ..... Letts Fashions
Muskegon ..... Grossman's
Saginaw ..... Weitner's
St. Joseph ..... Ollie's

MINNESOTA
Blooming Prairie ..... Harriets Dres-Wel
Hibbing ..... Feldmans Dept. Store
Little Falls ..... The Misses Shop
Thief River Falls ..... Larson Style Center
Winona ..... Jordans

MISSISSIPPI
Gulfport ..... Gayfer's
Jackson ..... Emporium
Jackson ..... S. P. McRae Co.
Meridian ..... Mark's Rothenberg
Tupelo ..... Spight's
Vicksburg ..... Georgia Loe

MISSOURI
Canton ..... Turley & Jones
Clinton ..... Hodina's
Columbia ..... Park's
Excelsior Springs ..... Flander's Dept. Store
Jefferson City ..... Herman's, Dept. Store
Hays ..... Weisner's
Maryville ..... Stephenson's
Mexico ..... Weiss Shop
Rolla ..... Darr's Dept. Store
St. Joseph ..... Einbender's
Sedalia ..... Burton's
Sedalia ..... The Mall Dress Shop
Springfield ..... Heers
Sullivan ..... Van's

MONTANA
Billings ..... Nickolas
Bozeman ..... Chamber-Fisher
Butte ..... Thomas'
Great Falls ..... Buttreys Dept. Store
Kalispell ..... Hummers
Missoula ..... Missoula Mercantile

NEVADA
Carson City ..... Gray Reid Wright Co.
Reno ..... Gray Reid Wright Co.

NEW HAMPSHIRE
Manchester ..... James W. Hill Co.

NEW JERSEY
Atlantic City ..... Polly's Dress Shop
Newark ..... Bamberger's
Rutherford ..... Clara's
Trenton ..... Nevius-Voorhees
Union City ..... Holthausen's

NEW MEXICO
Albuquerque ..... Fedway
Las Cruces ..... Dunlap's
Santa Fe ..... Dunlap's

NEW YORK
Buffalo ..... Adam, Meldrum & Anderson
Flatbush ..... Choice Fashions
Flushing ..... Karen Paul
Fulton ..... McDonald's
Jamestown ..... Bigelow's Dept. Store
New York City ..... Plymouth Shops
Niagara Falls ..... Jenss
Olean ..... Bradner's
Oswego ..... McDonald's
Rochester ..... B. Forman
Rochester ..... Sibley's & Branches
Sheepshead Bay ..... Rudys

NORTH CAROLINA
Asheboro ..... Belk Yates Co.
Burlington ..... Belk Beck Co.
Chapel Hill ..... Belk Leggett Horton Co.
Charlotte ..... Belk Bros. Co.
Durham ..... Belk Leggett Co.
Gastonia ..... Matthews Belk Co.
Goldsboro ..... Belk Tyler Co.
Greensboro ..... Fashion Shop
Greensboro ..... Meyers
Greenville ..... Belk Tyler Co.
High Point ..... Belk Beck Co.
Hickory ..... Belk Broome Co.
Rocky Mount ..... Belk Tyler Co.
Salisbury ..... Belk Harry Co.
Statesville ..... Hines Shop
Washington ..... Lewis'
Wilmington ..... Belk Beery Co.
Wilson ..... Belk Tyler Co.
Winston-Salem ..... Mother & Daughter Store

NORTH DAKOTA
Cooperstown ..... Maxine's
Garrison ..... Cunninghams Dept. Store
Mandan ..... Collin's Dept. Store
Oaks ..... Terri-Lee Fashions

OHIO
Akron ..... M. O'Neil
Canton ..... Stern & Mann
Cincinnati ..... Gruen's
Cleveland ..... Halle Bros.
Cleveland ..... Higbee Co.
Columbus ..... F. & R. Lazarus
Springfield ..... Edward Wren
Toledo ..... Lamsons

OKLAHOMA
Ada ..... Lucy's
Altus ..... Watkin's
Ardmore ..... Stin-Tex Dress Shop
Bartlesville ..... Martin's
Chickasha ..... Sonya's
Clinton ..... Simon's Dept. Store
Cordell ..... Lawrence's
Duncan ..... Wayne's
Durant ..... White's Ready Wear
Elk City ..... Khourie's
Erick ..... Dixie Store
Eufala ..... Nadine's
Henryetta ..... Ginsberg's
Hobart ..... Cora's Fashions
Hugo ..... Ford's Ready Wear
King Fisher ..... Logan-Ames
Lawton ..... The Dixie Shop
Mauniee ..... Groffs
Muskogee ..... Sussmans
Norman ..... Harry Katz
Oklahoma City ..... The Carousel
Oklahoma City ..... Dee Hall's
Perry ..... Popular Fashions
Ponca City ..... Ruth Drieley Shop
Sayre ..... Lawrence Dept. Store
Stillwater ..... Katz Dept. Store
Tulsa ..... Brown-Dunkin
Weatherford ..... The Smart Shop
Woodward ..... Frost's

OREGON
Astoria ..... Astoria Apparel
Eugene ..... Bon Marche Russells
Eugene ..... Miller's
Klamath Falls ..... Miller's
Portland ..... B. & C. Dept. Store
Roseburg ..... Miller's

PENNSYLVANIA
Altoona ..... The Wm. F. Gable Co.
Biglerville ..... The Famous Country Store
Camp Hill ..... Schleisner's
Chester ..... Spearse Bros.
Greensburg ..... A. E. Troutman & Branches
Harrisburg ..... Feller's Dept. Store
Harrisburg ..... Pomeroy's
Lancaster ..... M. T. Garvin
Norristown ..... Chatlins Dept. Store
Philadelphia ..... Gimbel's
Pottsville ..... Pomeroy's
Pottstown ..... Rosemont Shoppe
Scranton ..... Cleland-Simpson Co.
Scranton ..... Scranton Dry Goods Co.
Sharon ..... Sharon Merc. Co.
Wilkes-Barre ..... Pomeroys
Wyoming ..... Pomeroys

RHODE ISLAND
West Warwick ..... Maxine

SOUTH CAROLINA
Charleston ..... Menella's
Cheraw ..... B. C. Moore & Sons
Columbia ..... Davison's
Denmark ..... Cox's
Greenville ..... Belk Simpson Co.
Greenville ..... Brooks Bros. Co.
Greenwood ..... Belk's Dept. Store

TENNESSEE
Athens ..... Twe Shop
Cleveland ..... Margarets Home of Fashion
Knoxville ..... Fran Jenkins Boutique
Kingsport ..... Janice Anns Fashion Shop

TEXAS
Abilene ..... Thornton's
Abilene ..... Wood's
Alice ..... The Vogue
Alvin ..... Wellborns
Amarillo ..... White & Kirk
Austin ..... J. Harris
Ballingee ..... Middleton
Baytown ..... House of Fashions
Beaumont ..... Genies
Beeville ..... Paul Bruner
Big Springs ..... Hempwell Wells
Brownsville ..... New York Store
Bryan ..... Edge's
Clarksville ..... The Fashion
Corpus Christi ..... Hoods
Corsicana ..... Maries
Dallas ..... Sanger Harris
Denison ..... Maddens
El Paso ..... Popular
Ennis ..... Pink Blossom Shop
Ft. Stockton ..... Maxines
Gailand ..... Lea-Mans
Galveston ..... E. S. Levy
Groves ..... Spencer's
Houston ..... Joske's & Branches
Kilgore ..... Jordans
LaPorte ..... Baxters
Laredo ..... Hachar's
Laredo ..... Richlers
Liberty ..... The Fair Store
Longview ..... Fedway
Lubbock ..... Fashion Center
Lubbock ..... Hempwell-Wells
Lufken ..... Lanitas
McAllen ..... Holiday Dress Shop
Madisonville ..... The Ladies Shop
Marshall ..... Willee Long Shop
Midland ..... Dunlap's
Mineral Wells ..... Helen's
Nacogdoches ..... The Fashion
Odessa ..... Moneyhuns
Paris ..... Bells
Pecos ..... The Style Shop
Plainview ..... Dargans
Port Arthur ..... Irenes
San Angelo ..... Hemphill Wells
Sherman ..... Prices
Sulphur Springs ..... Village Dress Shop
Sweetwater ..... Connies Fashions
Temple ..... Dots Shop
Tyler ..... New York Store
Victoria ..... Slades
Wichita Falls ..... McClurkans
Waco ..... Monique Fashions

UTAH
Ogden ..... Bon Marche
Provo ..... Taylor's

VIRGINIA
Danville ..... Belk Leggett Co.
Norfolk ..... L. Snyder
Roanoke ..... Sidney's of Roanoke
Springfield ..... London Casuals

WASHINGTON
Everett ..... Chaffee's
Kennewick ..... Ken's Clothing
Olympia ..... Proffitt's
Puyallup ..... Elvins Co.
Renton ..... Fashionette
Stanwood ..... Charlotte's
Vancouver ..... Hadley's
Yakima ..... Bon Marche

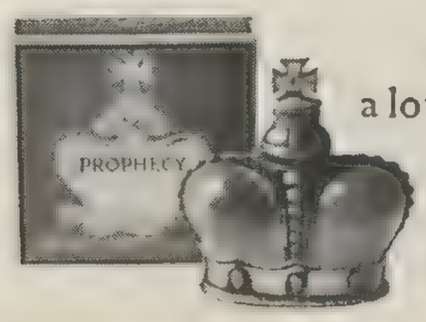
WEST VIRGINIA
St. Albans ..... McClung & Morgan

WISCONSIN
Madison ..... Emporium
W. DePere ..... Joyce Shoppe

WYOMING
Casper ..... Casper Commessry
Cheyenne ..... Cooksey's



The perfume for the cherished woman



Her radiance is a reflection of love shared...
a love that sustains her in all she does. This is the woman
who wears Prophecy Perfume.

PROPHECY
new from PRINCE MATCHABELLI



PENATI

VOGUE PATTERN 1668

The small coat in banana melton

A nifty little coat of thick, fleecy melton cloth in a delicious pale banana colour—small-shouldered and narrow, with a rolled collar, flap pockets on a slant, a high slanted yoke in front. Great for day, as shown; great for evening over, perhaps, a small moonsilvery dress. Vogue Paris Original Model 1668, designed by Dior. Of double-woven wool by Anglo, loomed in America. Fabric at Macy's. Napier earrings. Shoulder bag by Sorella Creations. Aris gloves. Hat by Anello for Emme. Ariadne stockings. Ankle-high Pilgrim boots by Golo. Other views, yardages, details, on page 270.

VOGUE PATTERNS

May a single girl make a Martini for a man?

She may. But only if she makes it well.
A mismade martini can be disastrous
to a flourishing relationship.
Undo a multitude of carefully contrived
good impressions. Let her heed
these simple counsels then, for success:

1. Mix 4 or more parts London Dry
Gordon's Gin to one part high-quality
dry vermouth. (Gentlemen's preferences vary,
but she won't be far off with 4 to 1.)
Stir over ice. The chillier the tastier.
2. And pre-chill the glasses. Extraordinary good effect.
3. Add a twist of lemon peel. The peel, not the fruit.
Zest is the point, not sourness.

Serve with confidence. And mark his look as he sips.
Oh, vital moment! Does he smile,
then ponder fondly? Are there visions of dulcet
domesticity swimming behind his eyes?
Of pampered husbandry, children and collies,
a perfect Gordon's martini awaiting
his key in the lock each eve?
It is not impossible. If she but heed
the rules, she may not remain
a single girl for long.
Oh yes—why Gordon's Gin?
London Dry, arcticly crisp, brisk.
197-year-old English pedigree. Quality.

PRODUCT OF U.S.A. 100% Neutral Spirits Distilled from Grain.
90 Proof. Gordon's Dry Gin Co., Ltd., Linden, N.J.

Raffaele
ORIGINALS

530 SEVENTH AVENUE
NEW YORK



The Crepe Circuit . . .

is world-wide, seasonless. Therefore . . . our popular four-ply silk shift, to be worn anywhere, anytime.

About $90.

jet black • earth brown • sky blue

Lord & Taylor—all stores

Maison Blanche—New Orleans

VOGUE'S READY BEAUTY



This equals this—
plus

The behaviour of perfume, *straight* perfume, sprayed on the skin, is admirable. Because there's little chance of human error in its application, because there's not a particle going astray in transfer from finger to skin, because it delivers consistently good performance. . . . So how do you go about doing it, producing an aerosol perfume (not a cologne, mind you)—which means adding something to the perfume, without altering or diluting the fragrance? . . . We don't know how. But the Christian Dior perfume chemists do. And that's what the photograph *above* is about. There you see two one-ounce bottles of Miss Dior. The only difference is that one is aerosoled. The amount of perfume is identical. . . . This is Dior's big October perfume news: the capture of the four Dior perfumes in an aerosol formula, not a whit nor a whoosh of the tender fragrances changed by the process. . . . The propellant that so successfully accomplishes this Dior jet-spray sneaks away no bottle space, either. Dior aerosols contain exactly the amount of perfume one orders (one ounce, half-ounce, quarter-ounce); the propellant is a plus factor. And the sternly-sealed bottle, an excellent traveller, eliminates any soupcon of evaporation or leakage. . . . Each of the four celebrated Diors—Miss Dior, Diorama, Diorissimo, and Diorling in order of birth—has its own packaging colour. . . . As the late designer who gave his name to these fragrances once said: "It is only after the collection has been completed and shown that its life really begins in earnest." This collection, completed and shown, could start many new perfume lives. . . . (More Ready Beauty, page 111.)

Highlander

Albany, N. Y.; Peggy Parker
Annapolis, Md.; Peerless Clothing Co.
Appleton, Wisc.; Krieck Furs Inc.
Augusta, Maine; Chernowsky's
Austin, Texas; Parisian Peyton's
Beaumont, Texas; Evans-Sturges
Boston, Mass.; Casual Corner
Boston, Mass.; Fortuna, Inc.
Branson, Mo.; Man's Land
Bricktown, N. J.; Townefair
Burlington, Iowa; Eklund's
Catonsville, Md.; Casual Corner
Cedar Rapids, Iowa; Seifert's
Champaign, Ill.; W. Lewis & Co.
Charlotte, N. C.; Edward T. Sigal
Chattanooga, Tenn.; Loveman's
Chicago, Ill.; Hirsch Women's Wear
Chicago, Ill.; The Tailored Hat
Cincinnati, Ohio; Casual Corner
Cleveland, Ohio; Casual Corner
Cleveland, Ohio; Robert's Sportswear
Clovis, N. M.; The Vohs Co.
Coldwater, Mich.; Woodwards
Coraopolis, Pa.; Adele Smart Shop
Dallas, Texas; Parisian Peyton's
Danvers, Mass.; Lorraine Roy
Danville, Ill.; Jules Straus, Inc.
Decatur, Ill.; Williams
Des Moines, Iowa; Wolf's Inc.
Detroit, Mich.; Belle Jacobs, Inc.
Duluth, Minn.; Frederick's
Fitchburg, Mass.; Card's
Fitchburg, Mass.; Roger's
Fort Worth, Texas; Parisian Peyton's
Green Bay, Wisc.; Smart Fashions
Greenville, S. C.; Ivey's
Grinnel, Iowa; Poynter's
Hackensack, N. J.; Hecht's
Hendersonville, N. C.; Patterson's
Holyoke, Mass.; Dorothy Dodd
Hutchinson, Kansas; Wiley D. G. Co.
Jamestown, N. Y.; Haber & Klein
Johnstown, Pa.; Glosser Bros.
Lafayette, Ind.; The Fashion
Lancaster, Pa.; Casual Corner
Lansing, Mich.; Style Shop
Lewiston, Maine; Ward Bros.
Long Branch, N. J.; Vogels
Lowell, Mass.; Lemkins
Manasquan, N. J.; Cathy Arnold
Marshalltown, Iowa; Seifert's
Mason City, Iowa; Lundberg's
Mattoon, Ill.; The Merle-Marion
Milledgeville, Ga.; The Vogue
Milwaukee, Wisc.; Craig's, Inc.
New Britain, Conn.; AJL Mercantile Co.
New York, N. Y.; Morrison Stores
New York, N. Y.; Parisette Fashions
New York, N. Y.; Ruth's Dress Inc.
Norfolk, Va.; Sidney's
North Adams, Mass.; Roberts Co.
North Hollywood, Calif.; Simi's
Norwich, N. Y.; Hirsch's
Oak Park, Ill.; Spaulding Shops
Oklahoma City, Okla.; Emmer Bros.
Oskaloosa, Iowa; Seifert's
Overland, Mo.; Sandro's, Inc.
Parlin, N. J.; Syloette Sayre Corp.
Pasadena, Texas; Ella Pryor Fashions
Perth Amboy, N. J.; Gerry Price
Philadelphia, Pa.; Sarah's Dress Shops
Philadelphia, Pa.; Stubb's Mayfair
Pittsburg, Kansas; Seymour's
Pittsburgh, Pa.; The House of Sidney
Portland, Ore.; Charles F. Berg
Providence, R. I.; Gladdings
Raleigh, N. C.; Goodman's Ladies Shop
Raytown, Miss.; Style House, Inc.
Ridgewood, N. J.; Sealfon's
Rochester, N. Y.; Casual Corner
Rochester, N. Y.; McCurdy & Co.
Royal Oak, Mich.; R. & B. Shop
Salt Lake City, Utah; Halmar
San Carlos, Calif.; Laura Wise
Sault Saint Marie, Mich.; The Hub
Scranton, Pa.; Beverly Shop
Seattle, Wash.; Jay Jacob's, Inc.
Seattle, Wash.; Northern Commercial
Silver Springs, Md.; Casual Corner
Springfield, Ill.; Myers Brothers
Springfield, Mass.; Casual Corner
Springfield, Mass.; Gay-Lee Apparel
Springfield, Mo.; Billie's Feminine Fashions
Streator, Ill.; Fashionaire
Syracuse, N. Y.; Casual Corner
Tenafly, N. J.; Patti's Boutique
Utica, N. Y.; Frank T. Howard
Ventura, Calif.; Scott's Apparel
Washington, D.C.; Casual Corner
Washington, D.C.; Sharyn's
Westfield, Mass.; Block's Women's Apparel
Westfield, N. J.; Townefair
West Warwick, R. I.; Seena's
Wichita, Kansas; Lewin's
Wilmington, Del.; Lucille's
Worcester, Mass.; Casual Corner



What if dirt gets planted on Highlander suede?

PRICES HIGHER IN THE WEST

Superb, supple young Highlander skins let you give dirt the soft brush, wrinkles the shake, erase spots with, of all things, an ordinary eraser. This Highlander in Taupe suede with lynx, or Teak suede with opossum, 6 to 16 sizes, about 180.00. At Broadstreet's, New York, St. Louis, Chicago; Weber & Heilbroner, New York; William H. Wanamaker, Philadelphia; B. R. Baker Co., Toledo; M. L. Rothschild Co., Chicago; Harris & Frank, Los Angeles, San Diego; Pauson's, San Francisco and Northern California; and stores next door. Or write Highlander, Department 10V, Drawer C, Newark, New Jersey 07105, for one nearby and a booklet on suede and leather care.

Highlander



"My kind of shoe"

I love the short, chemise-y look from Paris. But I get my kind of fashion from a well-cut tweed suit. And I couldn't get along without that wonderful walking-on-Air Step feeling. Air Step is my kind of shoe.



Slim elegance and a graceful look combine to make Air Step's leading ladylike pump your kind of fashion. With your kind of comfort, too. In smooth brown calf trimmed in black. Also available in black calf, or black suede. Air Step shoes are priced from $15. Brown Shoe Company, St. Louis.

MANUFACTURED IN CANADA BY BROWN SHOE COMPANY OF CANADA, LTD., ONTARIO.

Air Step®

BROWN SHOE COMPANY

QUALITY AT YOUR FEET®

LEATHER REFERS TO UPPERS

CREEDS
TORONTO



Ben Kahn
NEW YORK 10001

Creole Mink®

® Lloyd Gibson & Sons, Delta, Colo.



MAM'SELLE

Dress by Betty Carol and Susumu

A fan of pleats flowing from a jet-lit empire waist. Black crepe, black jet. Sizes 5 to 15; 4 to 14.

Lord & Taylor, N.Y.; Gus Mayer, all stores; Jacobson's of Michigan; Joseph Magnin, California & Nevada; Sakowitz, Houston.

TEAR HERE, DEAR.

Is Madame looking for a new lipstick? Try on Glissando's Frozen Champagne. Right now.

Just tear out this page and hold it over your lips. Lovely, isn't it! Notice the glow? You can't even say "Mmmmm" without causing a spark in this one. A light that never fails to fascinate. It's in her Glissando® Nail Enamel, too. **DuBarry®** put it there.

Haven't you noticed? Furs are starting to look different.



It's a different kind of world.

And furs are looking different.

One reason for the new look: a new breed of fur. Swakara karakul lamb.

Swakara is lithe, lustrous, slim.

Not bulky.

Which is why designers love working with it.

Swakara easily translates their feelings into all the subtleties and variations of fashion.

In their hands—with a gather, a tuck, a pleat—something elusive and mysterious is born.

Style.

Style that has made Swakara coats, jackets, fitted suits, pants suits, ski jackets, capes and gowns part of the new scene.

Pick your favorite designer; he's designed in Swakara.

Swakara is the beautiful end result of a 45-year breeding program in South West Africa.

It has been bred with subtle variations. With lustrous moiré patterns, with intricate ribbed markings.

Because it is lightweight, slim and supple, it adapts itself to the requirements of today's fashions—the fitted look, the flared tunic, the skinny silhouette.

It has elegance when you want elegance.

And it remains elegant when you wear it for fun—in après ski wear, in a pants suit.

You'll know it's Swakara by the label in the garment.

And you'll know it's Swakara because it's a fur that follows your curves. A silky fur that ripples with light as you move. A fur so light that it seems to float.

In today's different world, it's a different look.

And the fur makes a world of difference.

swakara®

The designer's fur.

TEAR HERE, DEAR.

If Madame is fair, may we suggest Glissando's Mauve Chill.

Go ahead, hold this page over your lips even if you're dark and sultry. After all, lilies grow in dark waters. And don't hummingbirds look beautiful flashing through twilight? No matter what your head says, let your lips say you're flash. Let your fingertips say it, too, with Glissando® Nail Enamel. **DuBarry®** recommends it.

Mojud Cantrece. The stocking that makes perfect fit a soft touch.



The fit that hugs your leg tenderly…gently …with a gossamer touch. Cantrece faithfully follows every curve of your knee, every turn of the ankle. And does it with the feathery touch and the lovely matte look you love. Mojud Cantrece…the stocking with the sure fit even when you stoop or stretch. A stocking to move softly in. Mojud Cantrece. Only 1.35.

Another fine product of Kayser-Roth

Here's looking at your legs in **MOJUD.**®


Madame is wearing black this evening? She must try on Glissando's Iced Poppy.
What do your eyes tell you when you hold this page over your lips? Too marvelous? The way these new Glissando® lipsticks and nail enamels pick up light, even the moon will give you away. And DuBarry can't help you then.
DuBarry®
the most elegant name in cosmetics
TEAR HERE, DEAR.



Flexees® introduces The Short Skirt™ Girdle.

Thank goodness.

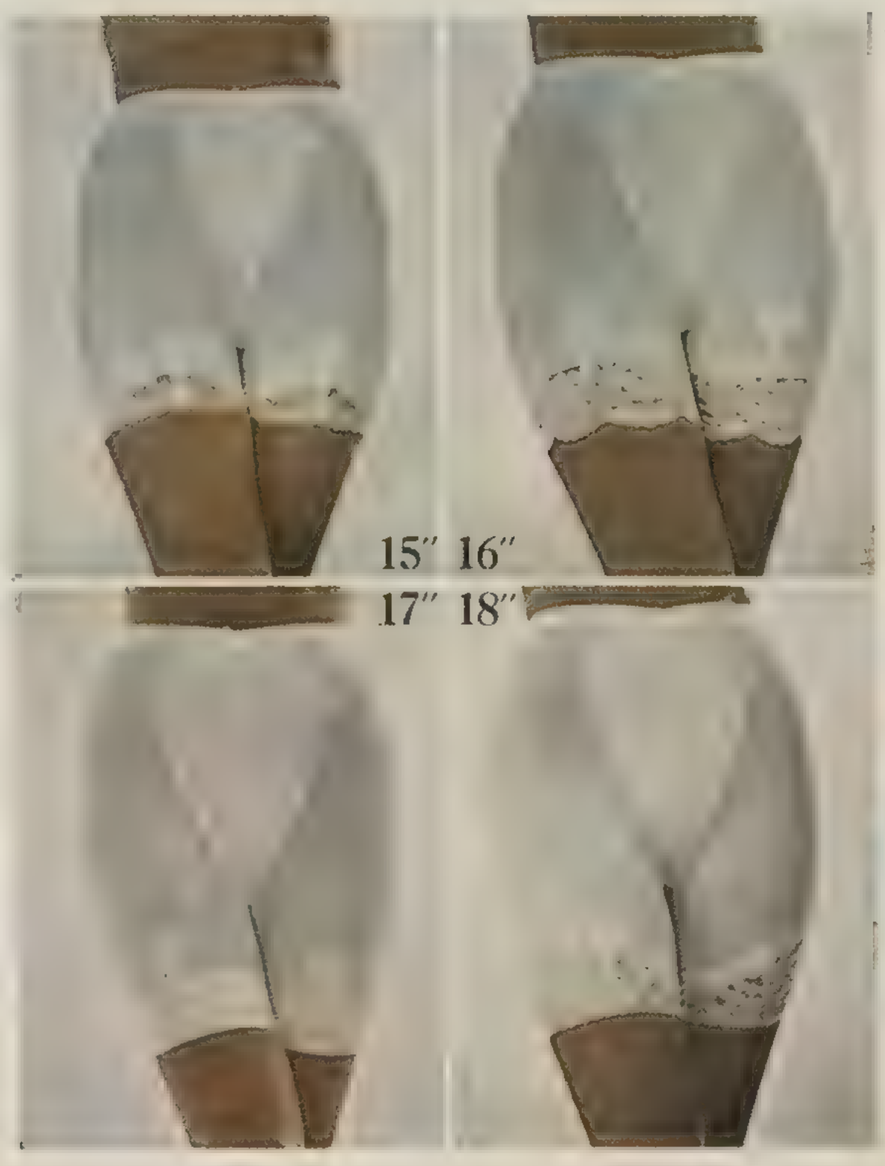
What a relief. You'll never have to be the accidental star of this sort of public peep show again.

The Short Skirt Panty Girdle will help you remain lady-like, when you sit down in a thigh-high skirt.

We've made The Short Skirt Girdle in *four* different lengths (15″, 16″, 17″ and 18″) so it doesn't matter how tall you are. Or how short you wear your skirts.

To find the correct girdle length for you, just measure the length from your waist to wherever you want the girdle to end.

The Short Skirt Girdle can do more than remain out of sight. It gives excellent thigh control. It holds tummies in.



And it keeps fannies from fanning out too much.

As you can see, it's a pretty girdle. We trimmed it with beautiful Leaver stretch lace. The body of the girdle itself is made of an opaque blend of Chemstrand's Blue "C"® spandex and nylon. Both comfortable and strong. *And* it will keep its whiteness.

The Short Skirt Girdle also comes in black. Sizes Small, Medium, Large and Extra Large (XL in 18″ only). Price? 15″, $7. 16″, $8. 17″, $9. And 18″, $10.

You ought to buy one. It will make sitting down a squirmless experience, once again. The Short Skirt Girdle.

spandex fiber by CHEMSTRAND®

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PUCKERED CHIFFON VELOURS PEIGNOIR, P, S, M. AT BONWIT TELLER, N.Y. & BRANCHES; I. MAGNIN & CO., WEST COAST; HUTZLER'S, BALTIMORE; NEUSTETER'S, DENVER & BRANCHES; NEIMAN-MARCUS, DALLAS, HOUSTON & FORT WORTH. ALSO IN WHITE. OF CAPROLAN® NYLON, THE MORE COLORFUL NYLON BY ALLIED CHEMICAL. LOOK FOR THIS TAG.

Happily...it's Caprolan

Allied Chemical



GOWN BY STAVROPOULOS

All you feel in a Bali bra is beautiful.

©1966 BALI BRASSIERE COMPANY, INC.,16 EAST 34th STREET, NEW YORK, N.Y. 10016



When you set your own you deserve de Pantene. The most splendid hair-setting lotion there is.

Forming de Pantene long a favorite in Europe, now has its own cult here spreading the do-good word. Made here from a unique Swiss formula it gives substantial body, holds out humidity. Your set lasts longer with more shine than you ever thought your hair could show. Costs a little more—but tell yourself you're getting a deep conditioner setting lotion. You are! In two types for different hair needs, at all the best stores including




Avant-garde. Sure of herself. Sure of her taste.
Sure of her chic in Fouke-dyed Matara* Alaska Fur Seal,
the limited edition fur. By that avant-garde artist,
Georges Kaplan
730 FIFTH AVENUE, N.Y.
SCULPTURE BY JASON SELEY
*REG. FOUKE FUR CO.

This is the classical Wilroy.

Live history, don't just read about it.



A basic little something. Quietly simple. The way all Wilroys are. Until you start to move in it. Then quite suddenly, this dress happens. The way all Wilroys do. Wilroy makes imaginations work harder. That's what Wilroy is all about. Very subtle strategy for a woman.

This Wilroy classic is made of textured double knit **FORTREL®*** polyester. In winter white, moss, camel or flame. With its own striped dickey. Sizes 6 to 18. About $50.** At B. Altman & Co., New York; The Addis Co., Syracuse; Frost Bros., San Antonio; H. & S. Pogue Co., Cincinnati.

WILROY, INC., 498 SEVENTH AVE., NEW YORK 10018.

**Celanese® Fortrel® is a trademark of Fiber Industries, Inc.*
***Prices slightly higher in the West.*



Kayser is marvelous in bed

Your bedroom door does not have to be the dividing line between a beautiful you and an any-old-you. Not in this perfectly marvelous peignoir, richly encrusted with French lace.

Wear it over a floaty gown to match—in caribe blue, white, naturelle, lavender blue or lavender pink Enka® nylon tricot: petite, small, medium, large. About $25 for the set; $10 for the gown alone.

Also available in Canada. Another fine product from ®, Kayser-Roth, 640 Fifth Ave., New York, N.Y. 10019.

VOGUE'S READY BEAUTY

A little less for your convenience

"My beauty wish for American women," said Yves Saint Laurent for a beauty-opinion round-up in September 15 Vogue, "is that they remain what they are—modern, right, glamourous." And guiding them along that path is M. Saint Laurent, most lately with a smaller dosage of his adored perfume, Y. In an uncluttered bottle that pops facilely into a handbag, Y now comes by the quarter-ounce. A blessing for the Y tryer-outer and the present-presenter, a quartered ounce is also good news for the Y professional, the woman already affected by the Y virus. This little bottle can go to market while her larger little bottle stays home. . . .

New music in a fascinating repertoire

This fragrance, a relatively new one, had the aroma of success from the very beginning—but it took only two shapes, perfume and cologne. It seemed to stir men interestingly, and therefore women quickly learned to love it. Its maker, the House of Hermès, watched their worldly floral mix, Calèche, take hold; saw the need to expand its repertoire. No matter how clinging nor how deftly-applied the fragrance, no matter how repeatedly-refreshed the wearer by the scent, for thorough morning-through-night scenting she requires her favoured fragrance in different versions. . . . Hermès took its time. No faster than they once rushed the production of harnesses at the beginning of the Second Empire in France—no more quickly than they might, now, turn out racing silks or a charming leather notebook—would they helter-skelter into an important bath oil. . . . Finally, they are satisfied with their recipe for Calèche bath oil and a "natural-spray" eau de toilette (stronger than the Calèche cologne). These two new supplements to the Calèche idea are making their way here from France . . . and all Calèchers can intensify their Calèching.

Discipline for the Perfect Gentleman

"Discipline is everything—never let anything go," Chanel once said of her views on the handling of life and looks. "The best smell in the world is fresh air," Chanel also said, more than once. Her new cologne and after-shave for men encompass, rather dazzlingly, these two qualities. They're a disciplined gust of fresh air, as refreshing to whiff as the citrus-y breeze that follows rain in a lemon grove. Simply labelled "A Gentleman's Cologne" and "A Gentleman's After-Shave," their formulae have been designed with an eye to staying power, their packaging with an eye to disciplined men: clear, chunky, black-capped bottles; smooth white-embossed grey packages done with typical Chanel restraint. . . . But what a splash they make.



The ultimate fur.

AuroraChinchilla®

A sumptuous sweep of glamour,
as tender tones of Aurora Chinchilla
create fashion's new greatcoat-in-the-round.



Michelle Rosin-Starr

545 NORTH MICHIGAN AVENUE, CHICAGO

integrity • unquestionable value • exclusive designs custom crafted in our own workrooms • fur knowledge

How did this luscious, flawless, creamy-faced Redhead get that way?

Clairol® Make-Up.

Imagine this delicious apricots and alabaster look on *you!* It's yours! With Clairol Moisture Make-Up for Redheads. Clairol's flawless coverage and special shades (one is made just for *your* skin tone) conspire to blend you into a perfect creamy-faced redhead. Need a little extra cover up for blemishes and circles? Easy. First use a touch of new 'Blend-Away,'* Clairol's creamy shadow-chaser. (Shade-mated to Clairol Make-Up, so it's perfectly invisible.)

Super offer: For the creamy-faced redhead look (or the beige-rose brunette look, or the peachy-pink blonde look), dash to the nearest store. Buy Clairol Moisture Make-Up ($1.65) *or* the Compact Make-Up ($1.50) and get the tube of color-coordinated 'Blend-Away'* free!

©Clairol Inc. 1966 *TM





Hand made? Almost. Three part late afternoon imported wool knit. Hands applied the shimmer on the jacket with hundreds of tiny satin and bugle-beads . . . hands crocheted the trim . . . hands put in the silk lining. White, Blue, Pink or Beige knit with Gold beads. Sizes 8-20. Retails at about $90.

For the name of the shop in your city where it can be tried on, turn to page **284.**



CAN A CITY GIRL FIND HAPPINESS IN A DESERT SUNSET?
Slip into this sleep set and see. Eye-Ful's eye-catching Desert Sunset gown with peek-a-boo bodice and luxurious quilted robe. Designed by Ruth Flaum. Enticingly made of Collins & Aikman's intimate tricot of Celanese nylon. In desert orange with sunset yellow robe lining. Also blue, green, plum, marigold. Pick a color and dream a little, city girl. Or any girl. Petite, S, M, L. Gown about $20. Robe about $30. At Saks Fifth Avenue all stores.

COLLINS & AIKMAN
210 Madison Avenue, New York, N.Y. 10016

ALMAY CREATES HYPO-ALLERGENIC BRUSH ON EYE MAKE-UP.

So pure, because the irritants are screened out
to protect the delicate beauty of your eyes.

Pure color, pure beauty...for a wondrous, wide-eyed look!

It's pure and simple! So pure, it's hypo-allergenic. Simple, because you just brush it on. You'll love the clear, shining beauty of your eyes, the fabulous look of fashion that delicate skin never dared till now!

What a treat for your eyes!...high-fashion eye make-up that's hypo-allergenic, too. Only from Almay! In all the loveliest shades... muted, marvelous, daring, delightful. All hypo-allergenic and unscented.

ALMAY®
For delicate, sensitive or allergic skin.



© 1966 Almay, New York

Cake Eye Liner, Brush On Eyebrow Color, Liquid Eye Liner, Brush On Eye Shadow, Spiral Brush Mascara.



behind every OLGA there really is an Olga

...who designs **SUDDENLY SLIM**® to give you one long, elegant look. Olga starts with her own Sheer Magic® Power (a silky, Lycra blend)* for faultlessly smooth shaping with perfect comfort. Then, innocent stretch lace panels are hidden to give you sleek, positive control and suddenly...you're slimmer! To complete your natural look, try Young Secret® weightless underwire bra in lovely nylon lace. By Olga, first lady of under-fashions.

Shown: Suddenly Slim #540, S-to-XL, 15.00. Girdle, 13.00. Young Secret #323, 32-to-38, BCD, 6.50. All in nude, white, black. #540 in lemon twist, too. Other Suddenly Slim styles from 9.00 to 25.00; Young Secret bras from 4.50 to 8.50. For store nearest you, write: Olga, Dept. V-106, P.O. Box 4284, Van Nuys, Calif. 91409.

*power net of nylon and spandex with nylon front panel.



The fashion under the fashion

The right length of pantie girdle



PENATI

A white Lycra pantie girdle with legs long enough to smooth upper thighs, short enough to stay out of sight under short skirts. It has crisscrossed panels front and back for extra control, and six detachable garters sewn up under the cuff for added smoothness. By Valentino of Rome for Cordé de Parie. In power net of Lycra with nylon lace. $18. At Altman's; Neiman-Marcus; Bullock's-Wilshire.



Napier jewelry at these fine stores

ALABAMA
Huntsville; *Willa's*
Mobile; *Raphael's*

ARIZONA
Phoenix; *Goldwaters*
Tucson;
Grunewald & Adams
Yuma;
Crescent Center Jewelers

ARKANSAS
Little Rock; *M. M. Cohn Co.*

CALIFORNIA
Berkeley;
Hink's of Berkeley
Los Angeles;
Bullock's Westwood
Pasadena; *Hall's Jewelers*
San Diego; *J. Jessop & Sons*
San Francisco;
Barra of Italy
Robert Kirk Ltd.
Ransohoff's

COLORADO
Denver; *Montaldo's*

CONNECTICUT
New Haven;
Edward Malley Co.

DELAWARE
Wilmington; *Braunstein's*

DISTRICT OF COLUMBIA
Washington;
Julius Garfinckel & Co.

FLORIDA
Jordan Marsh
Clearwater; *John Baldwin*
Ft. Lauderdale; *Petite Shop*
Orlando; *Gibbs-Louis*
St. Petersburg;
John Baldwin
Owen-Cotter Jewelers
Sarasota;
Montgomery Roberts Co.
Tampa; *Adela's*
West Palm Beach; *Anthony's*
Winter Park; *Adrienne's*

GEORGIA
Atlanta; *Leon Froshin*
Rich's

HAWAII
Honolulu; *Liberty House*
M. McInerny Ltd.

ILLINOIS
Chicago; *Larson & Edstrom*
Quincy;
Carson Pirie Scott & Co.

INDIANA
Indianapolis;
L. S. Ayres and Co.
Rost Jewelers &
Silversmiths

IOWA
Des Moines; *Josephs Jewelry*
Sioux City; *Jordan's Jewelers*

KENTUCKY
Lexington; *Embry & Co.*

LOUISIANA
Baton Rouge; *Goldrings*
Shreveport; *Hearne's*

MARYLAND
Cumberland;
Rosenbaum Brothers

MASSACHUSETTS
Boston;
R. H. Stearns Company
Greenfield; *Mary-Ellen*
Lawrence; *The Vogue*

MICHIGAN
Ann Arbor;
Crown House of Gifts
Birmingham; *Demery's, Inc.*
La Belle's
Detroit; *Demery's, Inc.*
Farmington; *Demery's, Inc.*
Mt. Clemens;
M. L. Green & Son
Royal Oak; *Dobie Jewelers*

MINNESOTA
Minneapolis;
Dayton's Oval Room
J. B. Hudson Jeweler

MISSISSIPPI
Jackson;
Albriton's, Northwood

MISSOURI
Kansas City; *Jaccard's*
St. Louis; *Montaldo's*
Stix Baer & Fuller

MONTANA
Great Falls;
Dale Stapp for Fashions

NEBRASKA
Lincoln; *Miller & Paine*
Omaha; *Fran's*

NEVADA
Las Vegas;
Maru-Hotel Sahara

NEW JERSEY
East Orange; *Doop's*
Paterson; *Jane Brick, Inc.*
Red Bank;
Wilhelmina Dobbins, Ltd.
Ridgewood; *Jenny Banta*
Westfield; *Jane Smith*

NEW YORK
Albany; *Flah's*
Binghamton;
Callan Major Jewelers
Brooklyn;
Martin's & branches
Buffalo; *The Jenny Shop*
Kingston;
Safford & Scudder
New York;
Bergdorf-Goodman
DePinna, Inc.
Oneonta;
Gabriel Harris Jewelers
Rochester; *Love's Jewelers*
Syracuse; *Flah & Co.*
H. J. Howe, Inc.

NORTH CAROLINA
Asheville; *John Carroll & Co.*
Charlotte; *J. B. Ivey Co.*
Montaldo's
Fayetteville; *The Town Shop*
Greensboro; *Montaldo's*
High Point;
Collier Ellis & Co.
Raleigh; *Mac Joseph's*
Rocky Mount; *Daniel's Inc.*
Wilmington;
The Wonder Shop
Winston-Salem; *Montaldo's*
Thalhimers

OHIO
Akron; *Shulans Fairlawn*
Circleville; *L. M. Butch Co.*
Columbus;
Cole of Columbus
Montaldo's
East Liverpool;
James Locke Jeweler
Franklin;
The We Two Gift Shop
Marion; *Sutton & Lightner*
Middletown; *Irving's*
Toledo; *Broer-Freeman Co.*

OKLAHOMA
Tulsa;
Clarke's Good Clothes

OREGON
Portland;
Stevens & Son Jewelers

PENNSYLVANIA
Harrisburg; *Worth's*
Pittsburgh; *Joseph Horne*

RHODE ISLAND
Providence; *Gladding's*

SOUTH CAROLINA
Charleston; *Berlin's*
Columbia; *Lisbeth Wolfe*

SOUTH DAKOTA
Aberdeen; *Jo Rich's*
Rapid City;
Krails China & Gifts

TENNESSEE
Knoxville;
Kimball's Jewelers
Nashville; *Rich-Schwartz*

TEXAS
Abilene; *Ernest Grissom's*
Amarillo; *White & Kirk*
Austin; *Goodfriend's*
Dallas; *Dreyfuss & Son*
El Paso; *Charlotte's Gifts*
Ft. Worth; *R. E. Cox Co.*
W. C. Stripling Co.
Houston; *Everitt-Buelow*
Laredo; *Richter's*
Midland; *Grammer-Murphy*
San Antonio;
Joskes of Texas

VIRGINIA
Norfolk; *Ames & Brownley*
Richmond; *Montaldo's*
Roanoke;
Smartwear-Irving Saks

WEST VIRGINIA
Huntington;
C. F. Reuschlein

WISCONSIN
Madison;
The Perfume Shops
Milwaukee;
T. A. Chapman Co.
Oshkosh;
Anger's Jewelry & Gifts

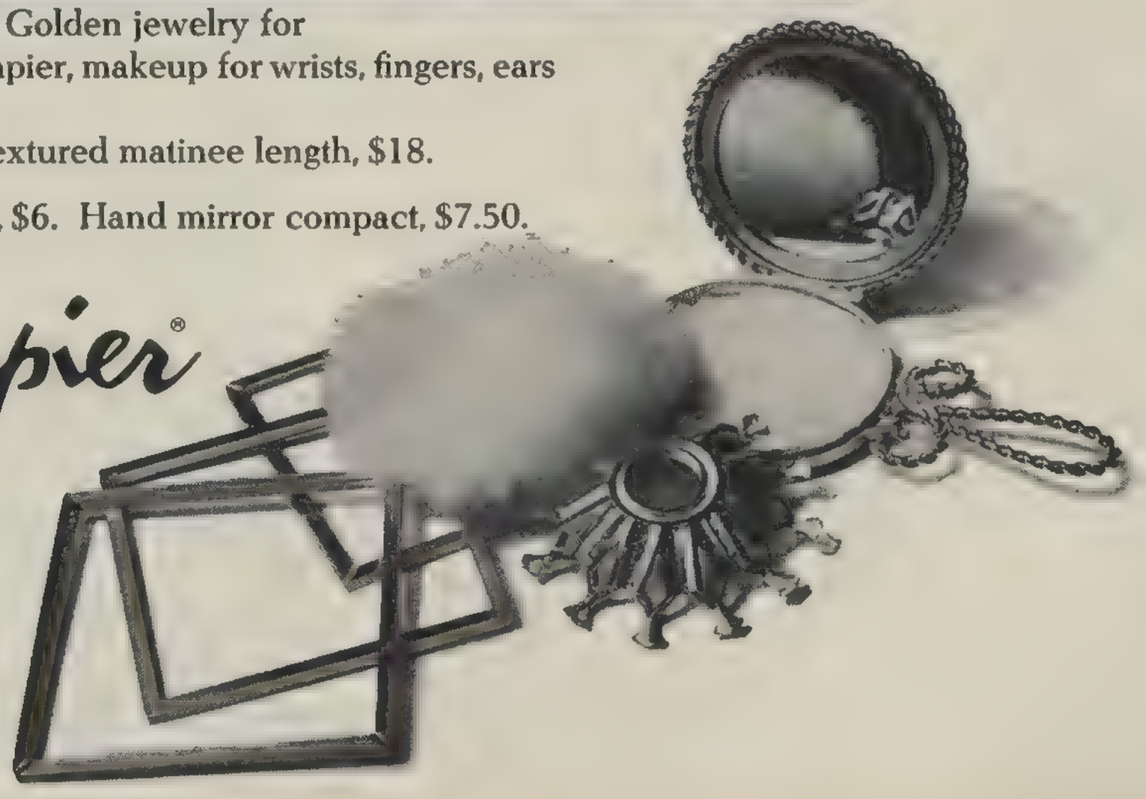
neck makeup by Napier



Beautiful idea. Napier's promise to make woman prettier. Golden jewelry for the glorification of necks, attitudes and effects. Also by Napier, makeup for wrists, fingers, ears and clothes. From the top: Textured ovals, $12.50.
Wide Aztec, $22.50. Filigree. $22.50. Aztec, $20. Hand-textured matinee length, $18.

Ribbed and Florentine square bangles, each $4. Aztec pin, $6. Hand mirror compact, $7.50.
Napier, 530 Fifth Avenue, New York 10036.

Napier®




A lot of women go into a store for a raincoat and come out with something else.

We've been in this business long enough to know that what a woman really wants is a coat that makes her look great.

Rain or no rain.

Which is why Londontown stopped making rain-coats 13 years ago, and started to make the kind of coat women wanted: the Maincoat®.

We started with an exclusive, soft, water-repellent fabric that she could wash and wear.

And we could weave into checks and plaids and herringbones and all sorts of colors.

And we tailored the Maincoat to fit her, and not some department store dummy.

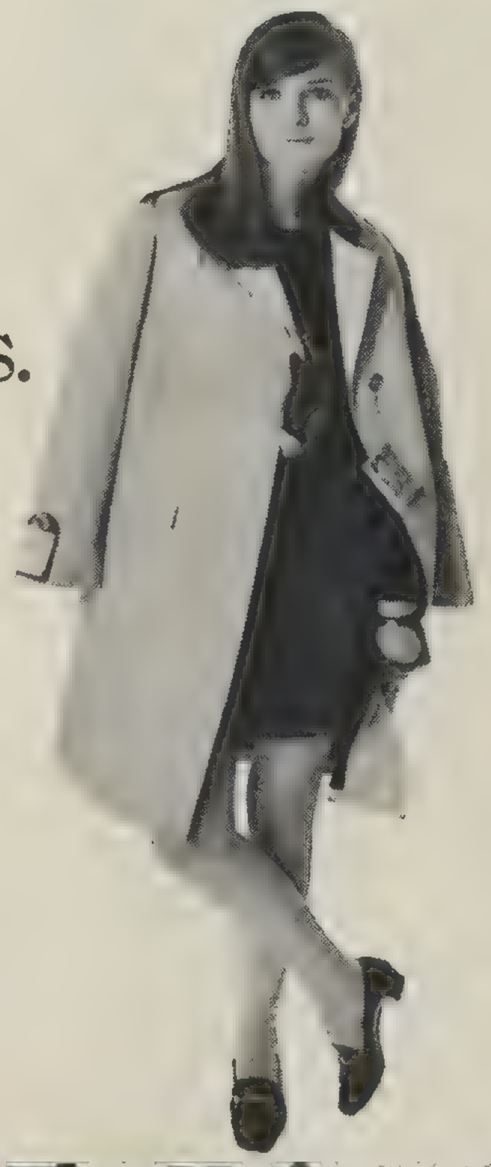
And we gave the Maincoat some style: suede collars, plaid liners, split shoulders, things like that.

And little extras like permanent Bachelor Buttons® and satin sleeve linings.

So, when a woman buys a London Fog, she doesn't get a raincoat.

She gets the Maincoat.

And a lot more than she bargained for.



The Maincoat by London Fog

The LADY ACTON in natural of our 65% Dacron® Polyester, 35% cotton Calibre® Cloth. About $42.50. Slightly higher west of the Rockies. London Fog®, Baltimore, MD.

No other product is as effective as FORMULA M7 to help you retain a more youthful appearance!



Irma Shorell's®
FORMULA M7

The cosmetic developed for one of the world's foremost beauty specialists to improve the appearance of mature skin of face and neck

FORMULA M7 has been the closely guarded development that has been recommended to thousands.

They have included famous motion picture stars, society leaders, and even royalty... The most beautiful women in the world — women whose search for beauty knew no bounds.

For many, the use of FORMULA M7 alone was extremely rewarding in improving the appearance of mature skin of face and neck.

The firming action of the formula was extremely rewarding in smoothing out unsightly lines and firming the face and neck.

FORMULA M7 is now available to women over 35, like myself, who desire to retain or regain a more youthful appearance of the face and neck.

FORMULA M7 contains no hormones, estrogens, or steroids of any sort. It is compounded of safe, natural ingredients.

There is no other cosmetic product like FORMULA M7 available to the woman of today.

A liberal 62 day supply—27.50.
Travel Tube—15.00.

Write or phone

JULIUS GARFINCKEL	Washington
HIMELHOCH'S	Detroit
MARSHALL FIELD	Chicago
TRES JOLIE	Pittsburgh
REGENSTEINS	Atlanta
FROST BROS.	San Antonio

and at other selected stores

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BEAUTY CHECKOUT

October 1

Plisetskaya in the makeup room

For the dazzling photographs of the dazzling Plisetskaya, pages 188 to 191, a watch on her makeup proceedings was kept. And while we do not mean to nail her to a list of brand-names of things used (for all we know, she changes her makeup makers from time to time), we did think this was pretty fascinating. She used only one Russian product (mascara). Everything else came from all over the world, the U.S.A. principally. She used two greenish-blue eye shadows—one, a paste made in Germany; the other, a liquid made in the United States, but famous (and buyable) the world over. Her makeup base was a cream stick; maker of this, associated mainly with California—Hollywood, to be exact. Face powder, French in origin, international in aura. Everything else: from two of the most widely known American cosmetics houses—one, headed today, as for many years, by the remarkable woman whose name the cosmetics bear; the other, by a gentleman generally described as a beauty tycoon. . . .

Backstage with a new makeup

One test of whether a makeup is something above and beyond the average-to-good is whether it excites the mannequins into a rage to try, when, in the line of duty, those cosmetics-weary dears come upon it. Our experience is: if they respond, so will lots of women. On this basis, it's not rash to predict success for Germaine Monteil's new Night Shades—a makeup which, because it *is* a matter of shades, is murder to explain. . . . Night Shades is many pieces of makeup. Cake eyeshadows; cream stick eye shadows. Cake blushers; silvery-cream rouges that might work as blushers as well. Face powders. Lipsticks. All the usual—but in the most extraordinarily unusual shades. Everything is geared to the production of an effect different from what's done for day—but everything glows, or causes glow, and works with glow. Not at all hard to explain is the makeup foundation that precedes this makeup adventure. One of the most successful fake luminosities ever put into a bottle, the makeup, Superglow Fluid Foundation, turns a face on in the dark; does it without a too-shiny finish. Then, for trimmings, there are fake eyelashes with a discreet strip of tiny jet beads at the base (object: to glisten a little; to cover the lash adhesive). . . . This great new collection of makeup was used throughout pages 192 to 213 of this issue; throughout Vogue's fashion photography of the recent Paris Collections. It has one drawback, and only one, we find: anyone who has occasion to fool around with it makes a fuss about giving it back. Martyrs, cheer up: the stuff is now in general circulation. Wherever Monteil makeup is sold, you'll find it. . . .

Hawaiian checkout

Lomilomi is an engaging word that turned up frequently during the time that Mrs. John F. Kennedy made her celebrated Hawaiian visit. We checked it out at the Kahala Hilton in Honolulu where, off the lagoon in which porpoises relax after a stint at Sea Life Park, stands a clutch of long, cigar-brown beach cabañas. In one of them, Morna—masseuse in attendance—delivers a stirring lomilomi, the brisk Hawaiian massage that incorporates, in Morna's case, certain Oriental tactics. She rubs down with Johnson's Baby Oil; presses along spine with her elbow; specializes, as her card says, in Foot Compression, which involves manipulation of the soles of one's feet. Meanwhile, not only are you tingling in the trade winds, but so is a fountain over wonderful rocks, its soothing music occasionally toned by the splash of a restless porpoise. . . . Mrs. Kennedy regularly parted the cabaña's beaded curtains for Morna's ministrations, found them so rewarding that her doctor is said to have taken to having same. . . .

For the love of Arpege... there's a new hair spray!

The world's most adored fragrance, now in a hair spray. But not hair spray as *you* know it.

A delicate-as-air spray.

Your hair takes on a shimmer and sheen that's wonderfully young.

You seem to spray new life and bounce right into it. And A Coif of Arpege has one more thing no other hair spray has.

It has Arpege.



A COIF of ARPEGE

LANVIN

3.50 (ALSO IN MY SIN)

© 1966 LANVIN PARFUMS. "A Coif of Arpege" is a trademark of Lanvin-Parfums.



Why wait for tonight...**aren't you a woman all day?**

Create an aura of loveliness right now, with the delightful fragrance that comes on so gently you can wear it anywhere...at any hour! But beware...Desert Flower has the power to stir up excitement! And now...when you wear Desert Flower fragrance—you can actually feel its richness and smoothness in a wonderful new Moisturizing Skin Sachet. 2⅝ ozs. 2.00

DESERT FLOWER

by SHULTON



Glass Case 3.50 Key Kaddy 3.95 Cigarette Case 3.95 Lighter 2.95



Rolfs gets carried away—always.

British Clutch 7.95



You furnish the face, the figure, the femininity. Then turn to Rolfs for the subtlety of leather accessories fashioned for the occasion. Like Rolfs Wingspread Setmaker of imported Velveteen Cowhide in Carmine Red or Pine Needle Green, for Casual wear. So subtle, we're holding something back. You should have the fun of seeing Rolfs matching Billfold and the British Purse yourself, at your favorite store. Only 5.95 each. See Rolfs accessories for Late Day and Later; Classic accessories, too. Available in Canada.

ROLFS

West Bend, Wisconsin. Also creators of fine Amity Leather Accessories.

(Shoppers hint: Clip this ad. Use it as your buying guide.)

life stride®

FALL RICHES: SILVER ON GOLD

The look: splendored... sumptuous... as this soft-skirted silk suit with its brilliant orange shell combine to paint fall's prettiest fashion picture.

The shoe: a high-tongued, ornately buckled gold suede pump that beautifully recaptures Renaissance elegance. Available also in green or brown. Life Stride shoes: from $9 to $17 at leading stores everywhere. Brown Shoe Company, St. Louis.

LEATHER REFERS TO UPPERS





"Aren't you wearing Tweed ( ) ?"



LENTHÉRIC LONDON • PARIS • NEW YORK

IF NATURE DIDN'T, WARNER'S WILL.



You don't have the muscles to hold in that tummy? We've got a girdle that will: Warnerweave™ with the secret panel in front. The secret is it really flattens. The kind of flattening you thought came only with bones. Now you can have it without bones. There's a double panel in back to tuck you in. And the rest is all no-nonsense control. With one surprise. The unique Warnerweave fabric of Chemstrand's Blue "C"® spandex makes it feel like a girdle that's already broken in. So the slimming is painless. WARNERWEAVE #673. $13.50.

Warner Slimwear-Lingerie • A division of The Warner Brothers Company.

spandex C® fiber by CHEMSTRAND

CORN SILK
IS THE FIRST
FACE POWDER
MADE
FROM CORN.

IT KEEPS
THE SHINE
OFF
YOUR NOSE
HOUR AFTER
HOUR.

YOU WEAR IT
WITH OR
WITHOUT
FOUNDATION.

IT ADDS
NO COLOR TO
YOUR FACE.

YOU FEEL
AS INNOCENT
OF MAKEUP
AS YOU LOOK.

CORN SILK.
$2.00...FROM
SHULTON
COSMETICS.

SCARF BY
JULIAN TOMCHIN.



PRICES SLIGHTLY HIGHER IN THE WEST.

"A splendid idea," said Lady Hathaway

Non-fiction sportswear for real women. In Lady Hathaway's splendidly related collection. From it, the dinner suit of Berroco wool. Black and white plaid. 8 to 18. Jacket, about $30. Long skirt, about $40. Short skirt not shown, about $30. At splendid stores.

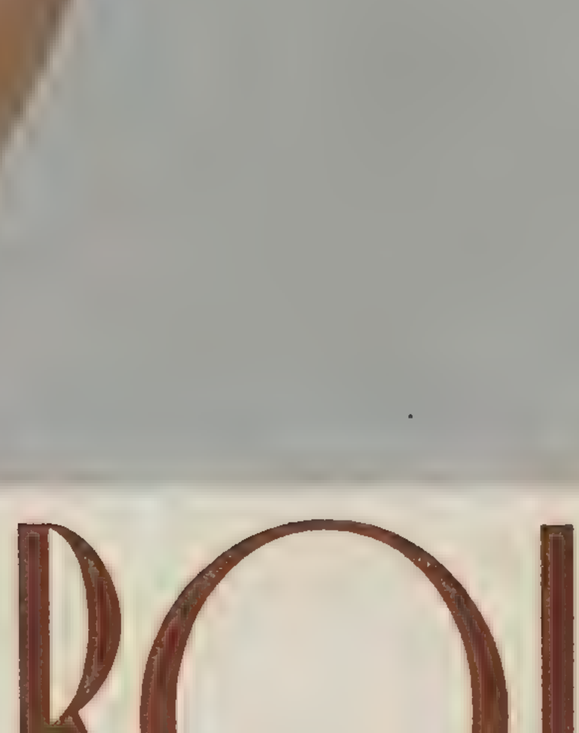
Lady Hathaway, 1407 Broadway, New York City

A fashion division of The Warner Brothers Company

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Tired of ordinary hair color? Pamper yourself. Visit your hairdresser, say "Roux," and enjoy the luxury of *professional* hair coloring. ■ Roux stands high with knowing hairdressers because it provides such natural looking colors for gray or dull hair. And such whisper-soft toning colors for bleached hair. And because Roux caresses your hair with a livelier glow . . . makes it more exciting to look at and to touch, and so helps you to feel more exciting! ■ So if you've tired of the ordinary, go see your hairdresser. It's worth it!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK ©1986 ROUX LABORATORIES, INC.

Celanese® Arnel®

*A division of Lehigh Valley Ind., Inc.

There is only one Arnel.

It's the Celanese way of keeping you glamourously warm.

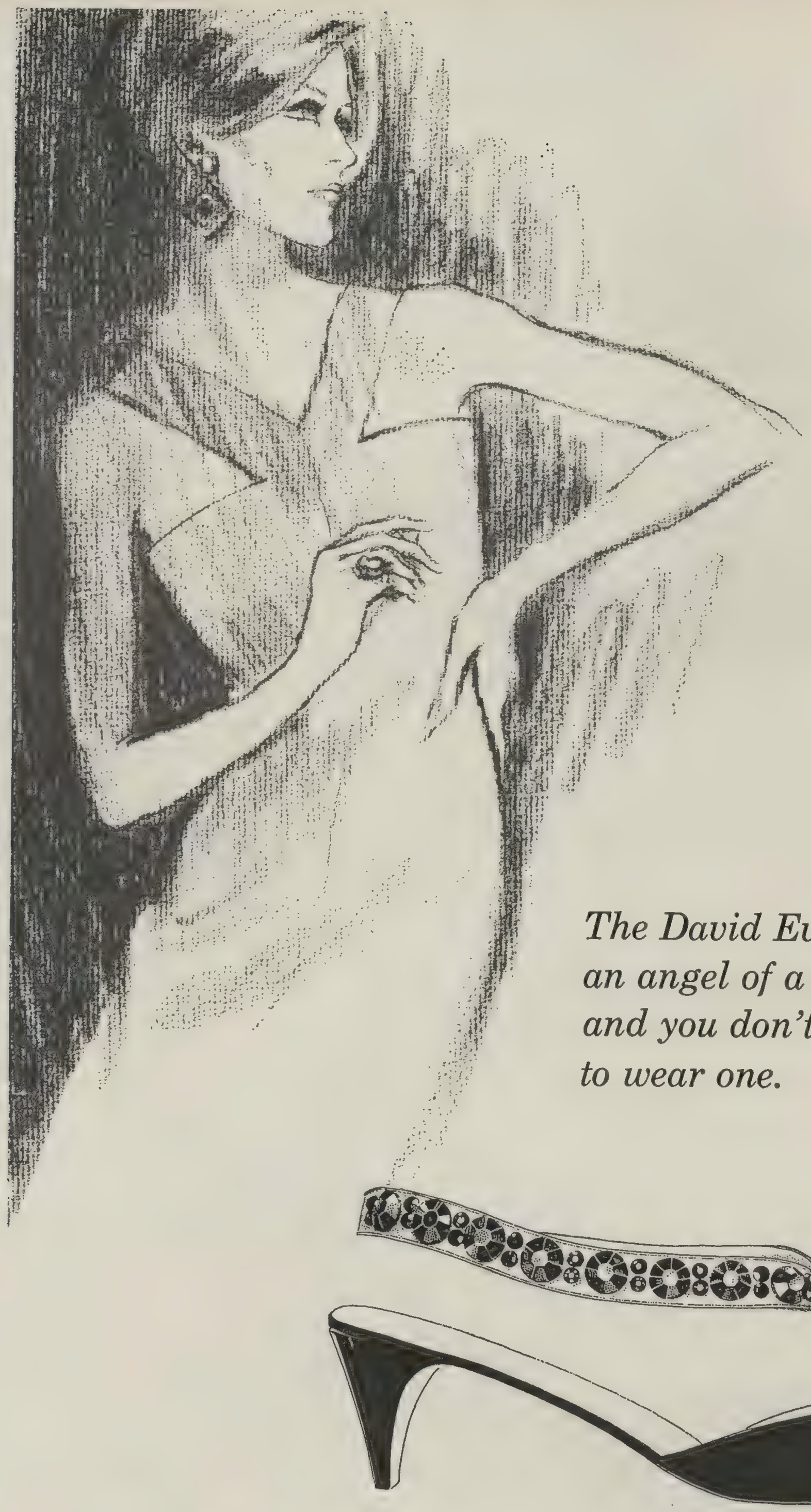


Gone are the days of the down-to-earth "wrapper." Now all the glamour of evening dress in care-free Arnel. **Loungees'** long-stemmed American Beauties would do a hostess and her daughter proud. They're machine-washable, need little ironing. In Blue Ridge-Winkler's* fleece of Arnel triacetate and nylon. Brocade borders on an at-home coat of deep rose, green or blue, P, S, M, L, about $25; satiny roses and streamers on an at-home robe of moss green, red or blue, sizes 9 to 13, about $20. At fine stores everywhere.

CELANESE ARNEL
A CONTEMPORARY FASHION FIBER



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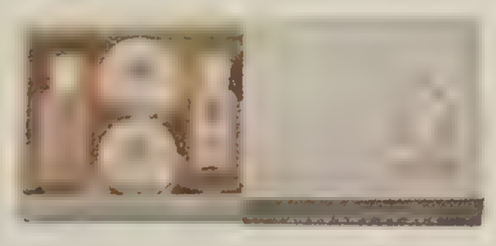
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VOGUE'S

The campagna romana enchantments of a noble Roman wedding

A Roman festival air burst about the wedding of Principessa Francesca Boncompagni Ludovisi and Marchese Piero Antinori. This marriage, uniting two great houses of Rome and Tuscany, spurred a wave of celebrations: a reception for two thousand given by the bride's grandmother, Contessa Pecci Blunt; a gala dinner by Miss Julia Thorne; an afternoon tea at the Villa Aldobrandini in Frascati. From Florence, a hundred Florentine friends and Antinori relatives came for the ceremony at the church of Sant' Ignazio, which holds the chapel of a Boncompagni Pope, Gregory XIII. With her white-on-white wedding dress by Forquet, the dark-eyed, serene bride wore her grandmother's Brussels lace veil. During the wedding luncheon at Fiorano, the bride's family place on the Via Appia Antica, guests toasted the young couple with the famous red



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NOTEBOOK

wine of the Antinori vineyards and the finest white of Fiorano. Then the party moved for champagne al fresco to gold-stone loggias and the sunlit gardens of the green *campagna romana.*

1. At the reception, the bride on the grass, with left to right, Donna Allegra Caracciolo, Miss Julia Thorne, Donna Livia Aldobrandini, Donna Fabrizia Theodoli, Don Camillo Aldobrandini, Signor Clemente Maraini, Signor Gian Carlo Pediconi, and Signor Camillo Pediconi. 2. Don Marino Torlonia and Donna Allegra Caracciolo. 3. Marchese and Marchesa Antinori with Contessa Pecci Blunt, the bride's grandmother. 4. Donna Livia Aldobrandini. 5. Donna Ilaria Ginori Conti and Marchese Nicolò Antinori, sister and father of the groom. 6. Donna Stefania Gallarati-Scotti and Mlle. Jacqueline de Récopet. 7. Donna Claudia Ruspoli, Don Ascanio Sforza-Cesarini, and Conte Carlo Pietromarchi. 8. Donna Selvaggia Borromeo and Don Giulio Theodoli.



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the forecast:

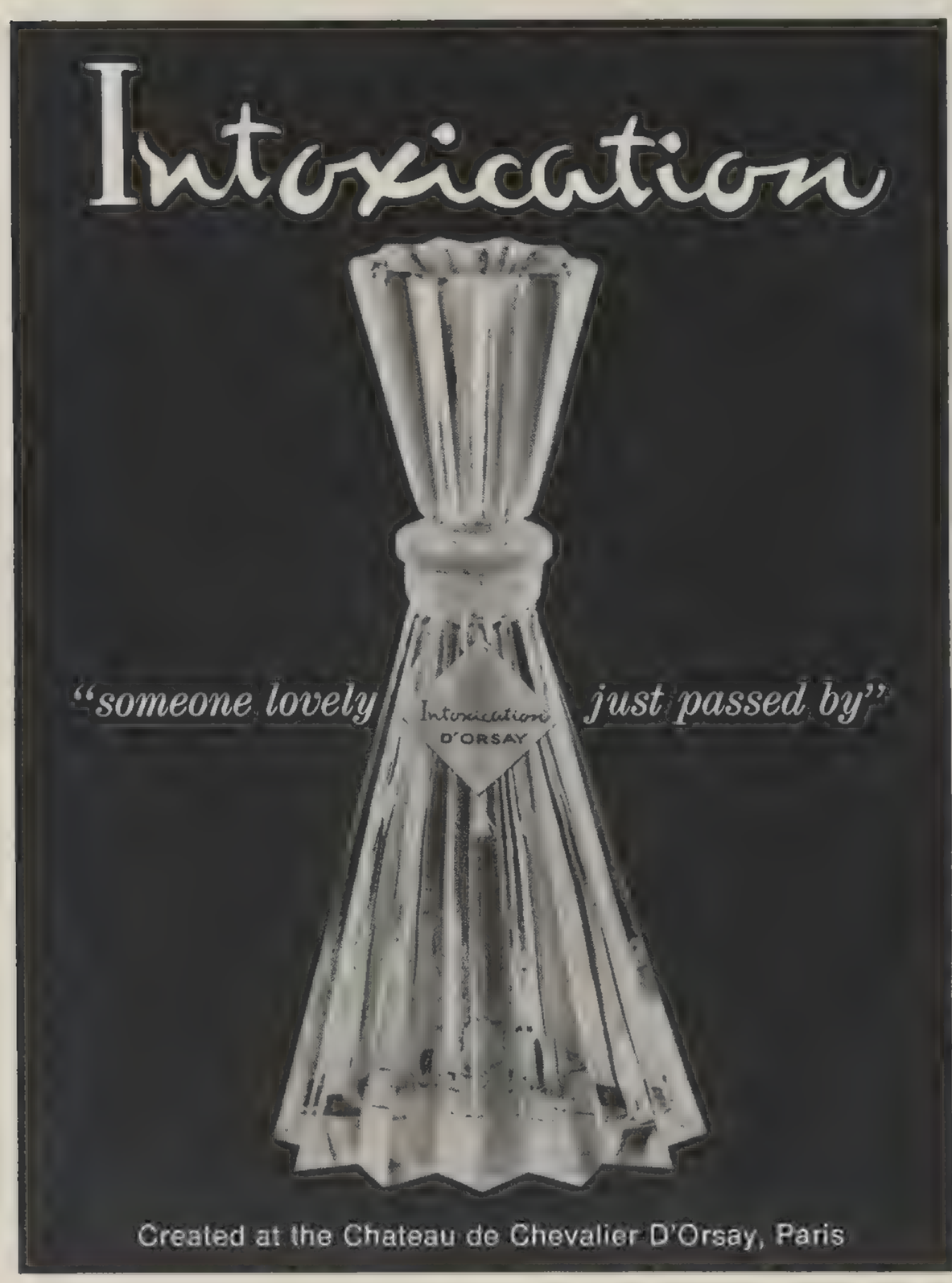
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Frances Denney







VOGUE'S

Western spectacular for SHARE in Los Angeles

"It was so marvellously square," a guest said of the SHARE Boomtown party in Los Angeles. There they were, the grand old stars of Hollywood doing bits from grand old movies of the thirties, ribbing themselves, hoking it up with unmatchable professional ease. "You couldn't see such a show anywhere else in the world. No one could *buy* it." Ruby Keeler came that night to dance, Nelson Eddy and Alice Faye to sing, and Jack Benny, George Burns, and John Wayne to soft-shoe. They were there to raise almost $200,000 for mentally retarded children, impressively helped each year by the fifty-five women of SHARE. Stars themselves, or the wives of stars and other wheels, these women produced their show in the vast Santa Monica Civic Auditorium with



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NOTEBOOK

a taut, pro chorus line, and doubled as hostesses for the Western-costumed guests who galloped into the high-riding auction that followed the show. When the prices for the glittering miscellany did not inflate sufficiently, they were needled up by two of SHARE's best friends, John Wayne, or the auctioneer, Dean Martin.

1. SHARE Girls with silver and gold fans, and Mr. Nelson Eddy singing "Rosemarie." 2. Mr. and Mrs. Tom Stern (she is the actress Samantha Eggar). 3. Mrs. Robert Culp. 4. SHARE chorus singing "Walk Right In." 5. Mr. and Mrs. Don Burnett (she is Gia Scala). 6. Mrs. Herbert Maass, junior, and Mr. Robert Brandt. 7. Mr. and Mrs. Conrad N. Hilton, junior. 8. Mr. J. Robert Neal with Miss Mary Graham Grace and Mrs. Dean Martin.



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Featherweight sculptured
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VOGUE'S

In the singing hills of Saratoga, a new Center of Performing Arts

A marvel, a night, and a dream realized . . . the great new Saratoga Center of Performing Arts which, after springing into action with the New York City Ballet and a racy gala, spun on to concerts by The Philadelphia Orchestra. Like Saratoga's famous stables, both the ballet and the orchestra are in permanent summer residence, performing in turn in the winged pavilion spread like a Noh dancer's fan in a woodland glade. On opening night, track toffs and art buffs arrived through twilight over ramps lit by moonglobes to the boxes, or down steeps of lawn to the pit. Five thousand spectators filled the interior, seven thousand more lolled in the lawned amphitheatre. No rumble of lorries, no sonic burst of jets marred the


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NOTEBOOK

singing hills of Saratoga, merely a rushing waterfall, an obbligato to the Balanchine ballets, but so unscored for symphony that for the Ormandy concerts its cascade was sluiced off to silence.

1. The Center of Performing Arts in Saratoga, New York. 2. A ramp leading to the boxes. 3. "A Midsummer Night's Dream," the opening night ballet. 4. Mr. and Mrs. Laurance Rockefeller. 5. Mr. and Mrs. John Hay Whitney with, centre, Mrs. Philip Graham. 6. Mr. and Mrs. Richard P. Leach. 7. Members of the ballet: Miss Patricia McBride, Mr. Nicholas Magallanes, Miss Mimi Paul. 8. Mr. and Mrs. John H. G. Pell, Mr. Roger L. Stevens. 9. Mrs. George Balanchine with members of the ballet, Mr. Edward Villella and Mr. Francisco Moncion. 10. Mr. and Mrs. William P. Dake. 11. Mr. Newman E. Wait, junior; Miss Caterine Milinaire; Mr. Maurice Hogenboom.



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VOGUE'S

Great ball for Asian art opening, in San Francisco

The glories of the magnificent Avery Brundage Asian art collection, now given to the M. H. de Young Memorial Museum of San Francisco, were the backdrop for the Brundage Ball that opened the exhibition. To see this thirty-million-dollar collection with its peak perhaps the intricate Shang bronzes over three thousand years old came not only San Franciscans but Asian ambassadors and museum directors. Ever since 1935 Mr. Brundage, president of the International Olympic Committee, has been amassing Oriental art, most of it kept for years in storage rooms in a Chicago hotel, at the Chicago Institute of Art, and at his Chicago house before San Francisco voted six years ago a bond issue of three million dollars to build the Brundage Wing. Now on view against pale-blue walls are Khmer



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NOTEBOOK

figures, jades, stone carvings, Han objects, and a multitude of other Asian art. To celebrate the opening, more than a thousand guests crowded the Hearst Court to dance after first looking.

1. Central court of the new Brundage Wing. 2. Mrs. Ken C. Wu, Mr. Avery Brundage, Mrs. John F. Shelley. 3. Mr. John N. Rosekrans, junior; Miss Mimi London; Mrs. John A. Traina. 4. Mrs. John G. Bowes, Mr. Donald Fisher, Mr. Christian de Guigne, IV. 5. Mrs. John N. Rosekrans, junior; Mr. Charles Munn. 6. Mrs. D. K. Nehru and the Ambassador from India, Mrs. Paul A. Miller, Consul Mohammad Yunus of India. 7. Mr. and Mrs. Peter McBean. 8. Japanese maids serving supper to Mr. Robert Watt Miller.

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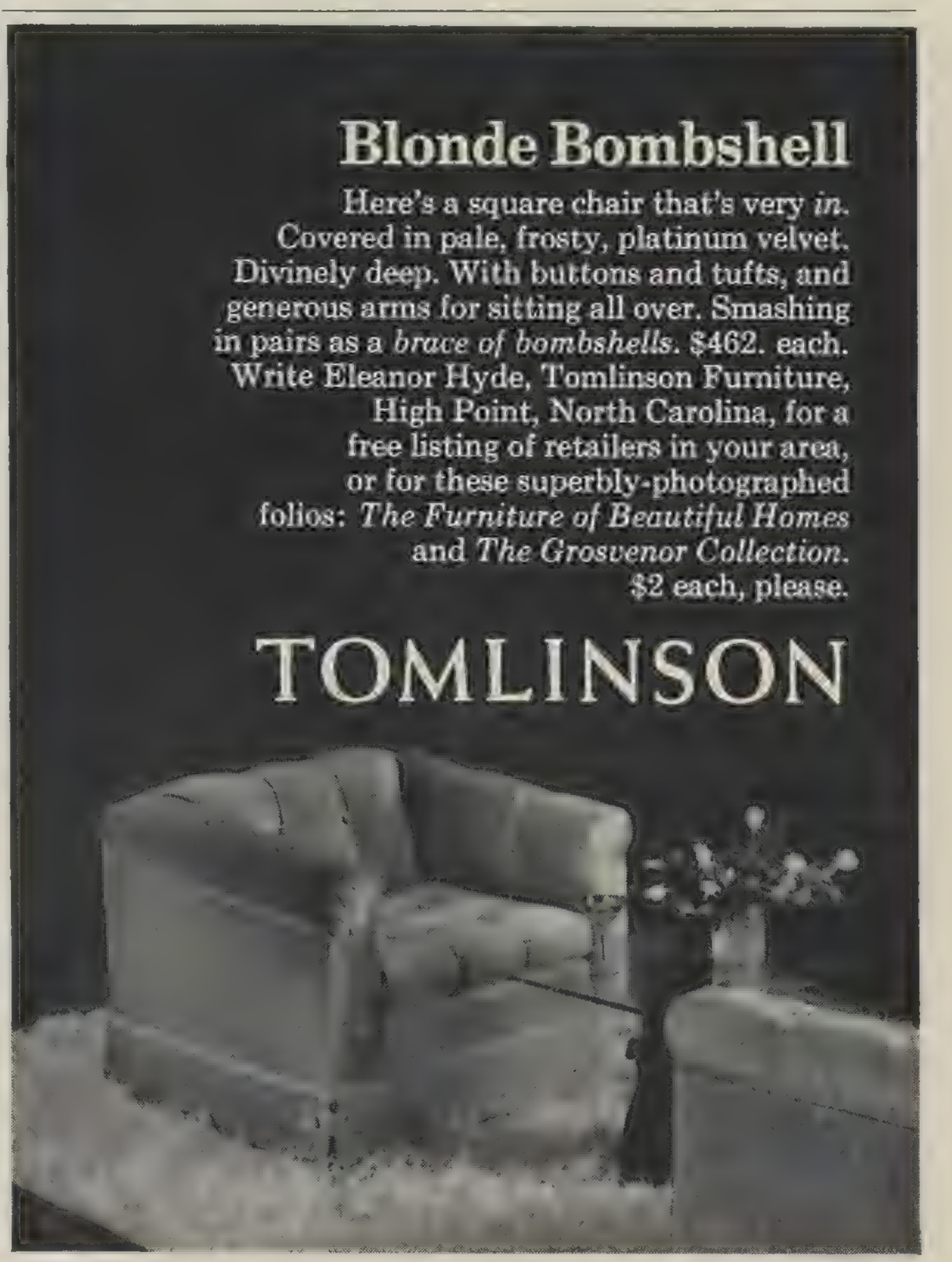


This elegant mink-trimmed Italian knit is available at these fine shops: H. B. Burnett—Las Vegas & Beverly Hills/The Joseph Thal Co.—Dayton Gus Mayer—All stores/Mr. Blackwell—Las Vegas/J. P. Allen—Atlanta Jacobson Stores—Michigan/Lillie Rubin—Florida & New York...or write Coltalia Imports Corp., 500 Seventh Avenue, New York, New York 10018

Blonde Bombshell

Here's a square chair that's very *in*. Covered in pale, frosty, platinum velvet. Divinely deep. With buttons and tufts, and generous arms for sitting all over. Smashing in pairs as a *brace of bombshells*. $462. each. Write Eleanor Hyde, Tomlinson Furniture, High Point, North Carolina, for a free listing of retailers in your area, or for these superbly-photographed folios: *The Furniture of Beautiful Homes* and *The Grosvenor Collection*. $2 each, please.

TOMLINSON







VOGUE'S NOTEBOOK: MOVIES

By ARTHUR SCHLESINGER, JR.

The Bible, "*suitable respect*"

The idea of making a movie called *The Bible* is, of course, preposterous. While this one confines itself to the first twenty-two chapters of Genesis, it still must cover the Creation, Adam and Eve, Cain and Abel, the Flood, the Tower of Babel, Lot in Sodom, and Abraham and Isaac. How possibly to employ the most realistic of mediums to visualize the ineffable without reducing grandeur to triviality and poetry to vulgarity?

Yet something about the religious spectacular obviously fascinates film directors, even some who have made their reputation in intimate and sardonic drama. So in the past Wyler, Kubrick, Stevens all tried their hand; now John Huston is doing it. *The Bible* comes after a succession of rather perfunctory Huston films. If it hardly represents a recovery of the touch of *The Maltese Falcon* or *The Treasure of the Sierra Madre* or *The Red Badge of Courage*, it is definitely not a perfunctory film.

The Creation is suggested by a swirl of images, gradually acquiring colour, form, and motion until the earth brings forth its living creatures and God makes man in His image. Adam, if you have ever wondered, looks astonishingly like John V. Lindsay; and life in Eden, with the lion lying down with the lamb, carries the atmosphere of idyl almost to the point of Walt Disney.

One feels that a later sequence—Noah and the Ark—delighted Huston most, possibly because he cheerfully acts, or overacts, Noah himself, and even more because of the animals. The boarding of the Ark, two by two, has a certain Pied Piper gaiety, if again it is a trifle Disneyish, and the Ark itself is a plausible reconstruction. So, too, is the Tower of Babel in the succeeding episode, though the depravity of Sodom, later on, seems almost too bad to be true. The film concludes with the story of Abraham, impressively played by George C. Scott.

On the whole, Christopher Fry, who wrote the screenplay, follows the sacred text with suitable respect. Where authoritative dialogue was wanting, he has invented a kind of Wardour Street King James English. I do not recall Biblical warrant for the proposition that Nimrod built the Tower of Babel, but it is a defensible embellishment. Where Mr. Fry improves most audaciously on the Scripture is to extend the story of Abraham and Isaac. Fry's Abraham, instead of unquestioningly accepting the divine command that he sacrifice his son, engages in an agony of doubt and rage before he puts the torch to the pyre. This innovation seemed to me not only defensible but successful.

The force of Huston's *Bible* lies in its restraint. He has avoided the excesses of the gospel according to Cecil B. DeMille. He disdains, for example, the ultimate irreverence of using the Scriptures as an excuse for introducing hoochie-coochie dances; Adam and Eve are discreetly nude in the Garden, and even the orgies of Sodom evidently take place in half-darkness. And there are, thank heaven, no cameo parts—no cries from the audience, "Hey, there's Shelley Winters!" Most of the actors, including Ava Gardner and Peter O'Toole, are happily unrecognizable.

After this film and Pasolini's *The Gospel According to St. Matthew*, one wonders whether permission to make Biblical films should not be limited to agnostics and atheists. For, approaching religious themes without unction, free from the compulsion to fake significance and piety, Huston can render Genesis as a supreme poetic myth, containing in the violence and beauty of its imagery shattering insights into the human soul. If his achievement falls short of this conception, it still escapes the awful blight of commercial sanctimony.

VOGUE'S NOTEBOOK:

BOOKS

By ALBERT GOLDMAN

Country of Old Men, "height of his powers"

The opening pages of Paul Olsen's latest novel, *Country of Old Men* (Holt, Rinehart and Winston), show this young author operating at the height of his powers, secure in the native American realist tradition. A sullen, stiff-necked Yankee comes driving into a small town in a raw Model T. He pulls into the gas station and while the tank is being filled, his woman—dust-powdered white as a shrouded ghost—icily offers her naked breast to a suckling infant. This counterpoint of smouldering, eruptive masculine rage against passive, frozen femininity is the book's key. For when the fathers of this compact, flawlessly written, generational novel lose the wives who have absorbed their animal energies, they deteriorate and destroy their children with the soured virtues that are the sediment of middle-aged frustration and disillusionment. "Those dying generations" blindly drag the young from one another's arms.

The Face of Another, "loss of face"

This Kafkaesque tale, *The Face of Another* (Alfred A. Knopf), by Kobo Abé, of a scientist whose face has been destroyed in a liquid-oxygen explosion begins well enough with the scientist suffering mutely behind the swath of bandages that masks his suppurating keloid scars. Impelled by frustration and anger, he makes a crude sexual advance towards his wife, experiences a blunt rejection, and then determines on the fateful scheme of seducing her by inventing an absolutely lifelike facial mask. The scenes in which he fashions the mask, redolent of the alchemist's laboratory and the Mephistophelian purchase of a soul (if a man's face is truly his identity, then obtaining a new face is morally equivalent to buying a new soul), are the best things in the book. But once he steps forth for his first bated-breath adventures in the mask, the novel begins to run down. Predictably, the new face begets a new personality—more hostile, aggressive, and lecherous. Disappointingly, this evil submerged self is allowed no greater license than the purchase of an air gun and the fondling of a whore. Ultimately, the author resorts to detective-story trickery, asking us to believe that the wife succumbed to the mask knowing all the while that it was her husband, and that the timid, guilt-ridden husband, suffering this further loss of face, has gone out to crouch in alleys and commit the heinous crimes demanded by his mask.

Abé, a Japanese writer who won acclaim in the West through the film version of his *The Woman in the Dunes*, evidently prides himself on his assimilation of the subjects and styles of European literature. Yet in taking on the profound and challenging theme of the doppelgänger, so brilliantly treated by a whole pantheon of Western writers, ranging from Robert Louis Stevenson to Feodor Dostoevski, one feels the Oriental author suffers himself a loss of face. Not only does he fail to inflect the myth with authority, he reveals at every turn a propensity towards explicit, sometime jejune philosophic speculation that makes his book a hybrid —half story, half commentary on itself—satisfactory neither as bold exploration of forbidden fantasy nor as wise exegesis on those familiar problems of appearance and reality, self and other, sex and death that constitute the contemporary philosophic quandary box. It is a safe bet that the film version of this novel will improve on the original, if only because the camera is blind to metaphysical abstrusities and careless of improbable plotting.

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Powder on powder

Powder sculpture: neat way to create a look. For tidy face moulding, new tools to be had: pressed powder, three shades, mirrored compacts. A colourless translucent shade for basic understructure puts proper finish on any complexion, without leaving the impression it ever came to call. A quiet peach blushes things up—cheeks, earlobes, hairline. A luminous beige does everything else, almost. Stroked over eyelids and out to top-of-ear, it dramatizes eyes. Puffed over the entire made-up face, it shimmers the whole picture. Cover Girl is the responsible party, which means there's nice Noxzema medication included in the formula. They've entitled their new trio of sculpturing pressed powders "Delicate Dusters" . . . and enclosed them in tortoise cases so slim they could skim the river, so diminutive you could carry all three in a small evening bag.

On being heady . . . head to heel

You're going to hear more—more and more—about body-polishing, the desirability of tending to your overall complexion as attentively as you do the skin of your face. For instance, hear here: how a classic fragrance has expanded its aura-establishing work to soothing and smoothing, as well as scenting, the skin from head to heel. Lenthéric's pet Tweed fragrance has been woven into a sumptuous body balm that looks like hand-spun gold. It's called Sheer Tweed Body Bouquet, and bouquet a body indeed it does, all over, in Tweed. Just a few drops slither over a good many square inches of skin, do rescue duty for dry areas, improve as they scent. Very pleasant, pretty concept not only for after-bath and generous jolts of refreshment between baths, but for polishing the hands every time they've met up with soap and water.

There are two Vogues in October

Coming next: a famous hairdresser tells you how to manage a hairpiece . . . the greatest thing that's happened to hair in years

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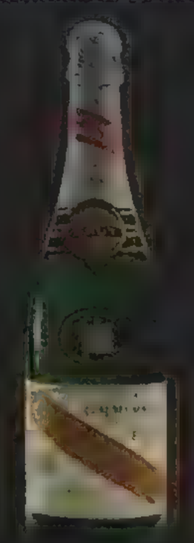


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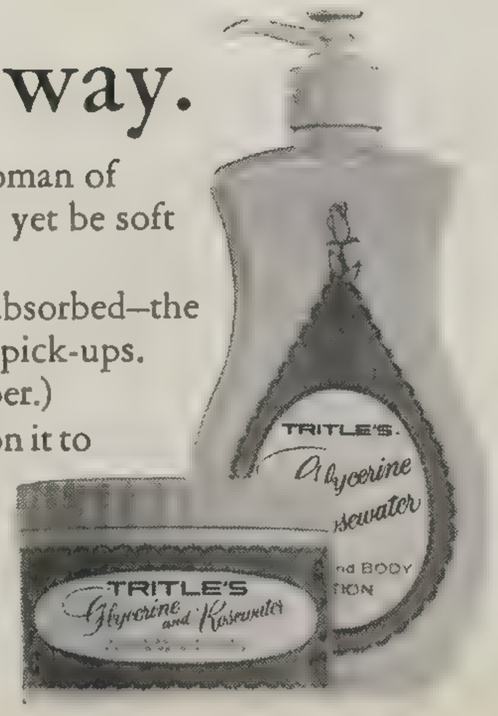
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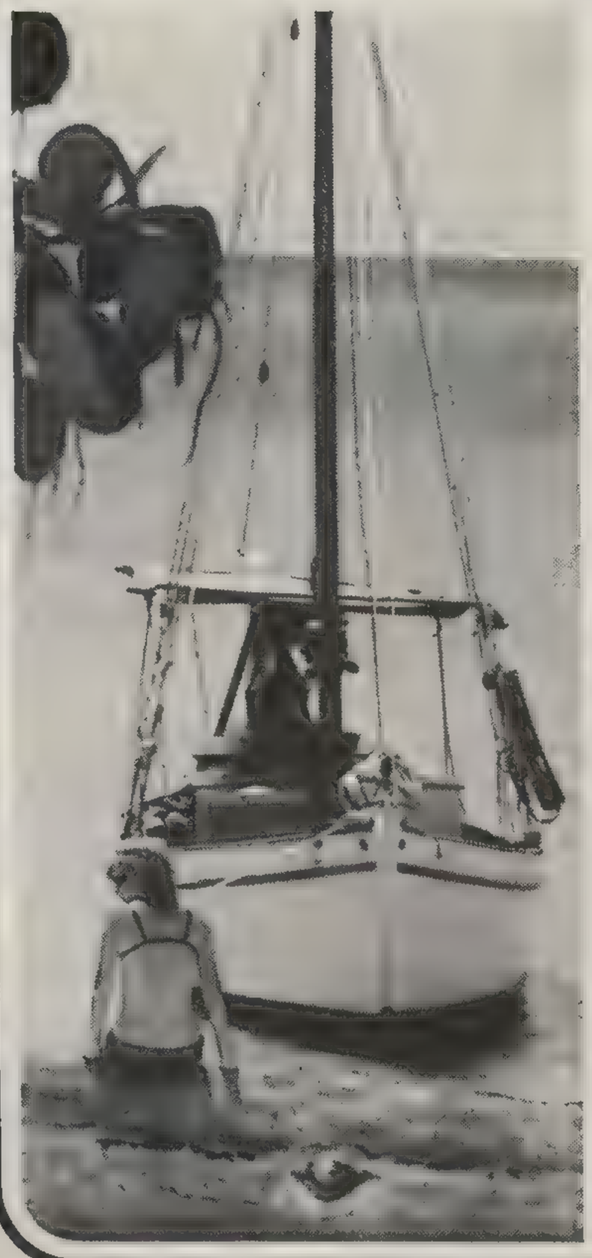
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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Polish your briefcase while you're at it; your wallet, your watchband. Shoes must be kept at the peak of perfection with polish; same goes for everything else made of leather. Easiest way to do it: daily application of a colourless cream, packed in a tube with its own applicating and polishing cloth . . . takes no time to produce a good gleam . . . Leather Beauty Cream by Bond Street, Ltd. $1. To be found at Saks Fifth Avenue; Neiman-Marcus. . . . ***Place your bets right here*** on which fantastic design shown below will be chosen by the F.A.A. in December as the official U.S. SST (Supersonic Transport) to compete with the Franco-British "Concorde" project. Supersonic transports will make the New York-Paris hop in two hours and forty-five minutes carrying more than 250 passengers. Below, a full-scale mock-up of the Lockheed 2000, 273 feet long with a cruising altitude of 65,000 feet.



The nose of the plane lowers to enhance pilot visibility, safety. The Boeing 733, *above,* will have variable sweep wings which fold back in supersonic flight. The chosen design will take to the air beginning in 1974.

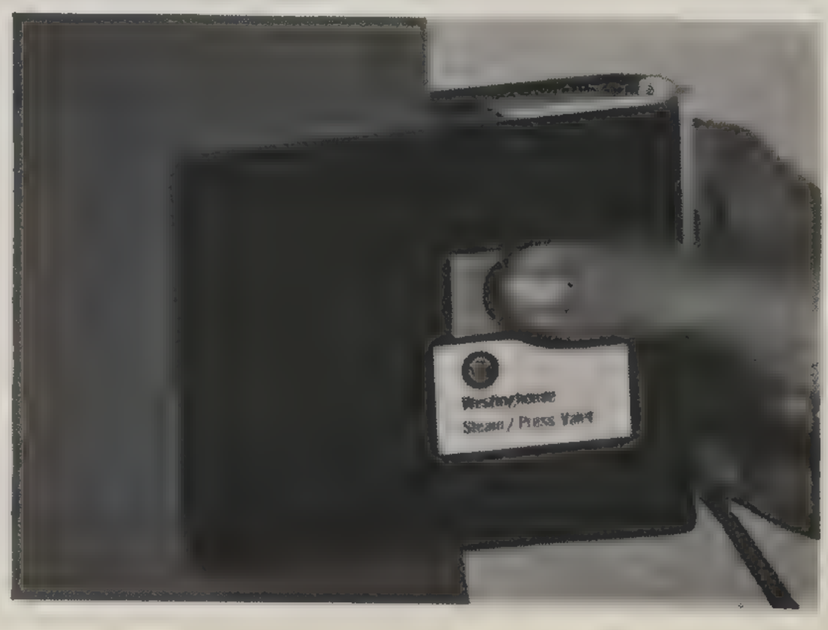
"Rex Harrison has monstrous charm." The speaker, a pretty young woman who met him for the first time on the set of *Dr. Dolittle.* (It's that kind of effect on women that earned Mr. Harrison the nickname he hates "Sexy Rexy.") . . . "When I first saw him on set he was carefully picking his way across a hayfield which was littered with cameras. men in pork-pie hats with loud voices, old women in poke bonnets and brown silk, young girls in jeans waiting to be discovered, and ladies who darted forward to ask for his autograph. 'Oh, he's too busy,' they murmured deprecatingly. He was never too busy, he was impeccable, imperturbable, and splendid." Off-screen, he is taller than one expects, but just as elegant, wearing beige and honey cashmere and twill. His cashmere sweater isn't the cardigan he made famous as Professor Higgins . . . does he still like his hat from *My Fair Lady?* He won't say. He's quick to say that what he doesn't like is being identified with Professor Higgins. "It's irritating when people won't disassociate actor from character. People have said about me for years 'Oh, that



O'NEILL

irascible chap Higgins' when I'm not irascible at all. It all comes from a desire to pin one down . . ." And the only thing he has any doubt about is the invasion of privacy that comes from constantly being recognized. "But it's a two-edged sword. Delightful in one way, and if it didn't happen at all one would feel forgotten. . . . I don't have that problem at all where we live in Italy . . . a place at the top of the hill overlooking Portofino . . . it's glorious . . . the house is my big passion outside of acting . . . we have a vineyard and drink our own wine all the time. It's very good. I regroup there, go to relax, rest, work. . . ."

"I use it every morning," is one man's comment on the competent miniature pants presser that Westinghouse has just introduced and calls the Steam Press Valet . . . apt name, Valet, since the portable iron can cope with rumpled shirts-cuffs and collars, wrinkled ties and uncreased trousers at home or on business trips. About the size of a book (five inches by four, two inches thick) it has a black pebbled finish, high-impact phenolic, and is lightweight (two pounds) for packing. In a zippered storage bag, the Steam Press Valet is just hitting stores nationally, now at $19.95. . . .





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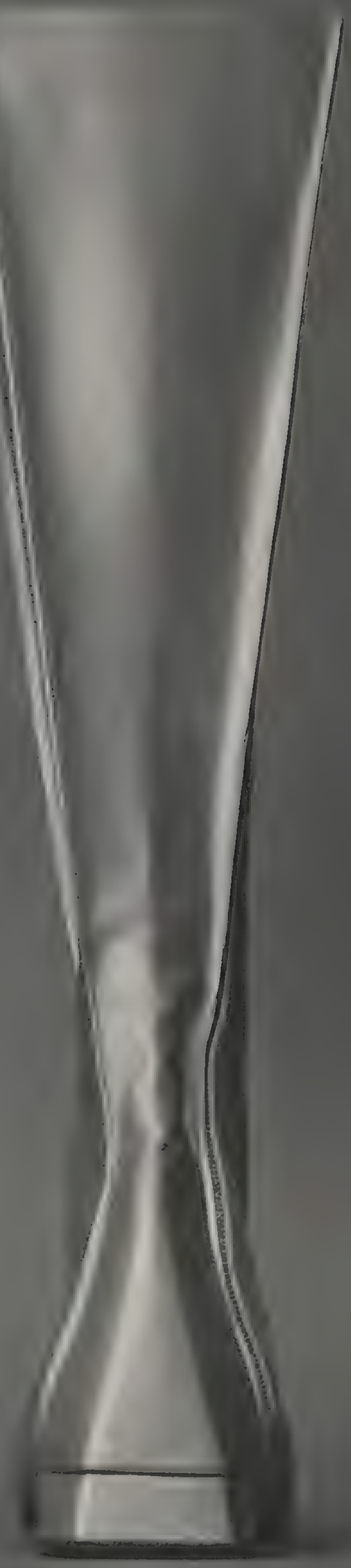
Germaine Monteil

OCTOBER 1, 1966

VOGUE's *eye view*

boots for a heroine

Just one here--you know by the gleam of silver, the clean square seaming, and the slender perfectly turned ankle that the other belongs to a heroine...a woman who feels like a beauty. What *she* knows is this: boots have never been more exciting. They're the pow for the new proportions: vital to the new variety of hemlines in fashion now....Pow as in boots snugged against the leg, tipping the base of the knee, to wear with coats to mid-calf and dresses above the knee.... Same boots with snappy little suits, hems above the knee....Boots just as tall with tube heels two-and-a-half inches high and short skirts. ...Ankle-level boots slipped under the cuffs of tailored pants....Thigh-high boots over crocheted leotards with page-boy tunics....Watch for great crocodiles, crushed suède, shiny black, silver....Watch boots. Knee-high silvery calfskin boot by Roger Vivier for Ungaro who showed these boots with skirts above the knee. About $175. In America at Saks Fifth Avenue.



BERDOY



Beauty and HEART—

the frivolous Geiger counter

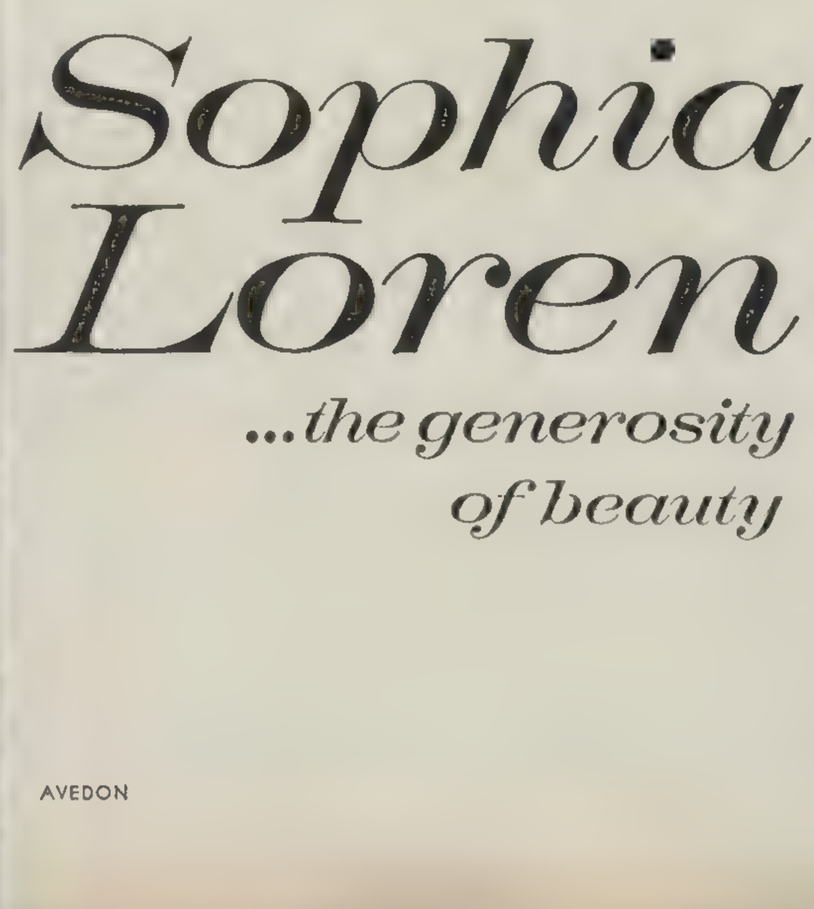
BY LUIGI BARZINI

Soon enough, I imagine, there will be an intercontinental, interracial, finally immutable standard of female beauty, possibly approved by UNESCO. It may take the form of a fixed platinum prototype which will be kept, like the standard meter on which all other meters are measured, in an underground safe in the Pavillon de Breteuil at Sèvres. Passionless experts will calculate how closely a woman's legs, arms, torso, buttocks, neck, face, and general proportions approach the model. Ratings will be awarded—just as Lloyd's awards ratings to sailing yachts.

In the meantime, for a few years at least, we will go on gauging feminine attractions according to the unreliable and erratic standards of the past. Beauty (all dictionaries agree) being what delights the senses, we must rely on the senses. They are deceptive. Their wobbly valuations vary from generation to generation, from man to man, and, for the same man, from day to day and hour to hour.

They are also impractical. Not all five can be brought to bear at the same time in order to get a well-rounded appraisal. Only on Roman buses and few other places can a woman's beauty occasionally be tested by means of the sense of feeling; it always takes a certain degree of intimacy and some delay to find out what she tastes like. True, she can be smelled and heard at a distance of a few feet. But for an immediate appraisal of her *appâts* one must almost always trust one sense alone, sight. An Italian proverb warns us not to trust sight at all times: "*Nè donna nè tela a lume di candela.*" ("Neither women nor clothes [should be judged] by candlelight.")

The heart is, I am afraid, the frivolous Geiger counter of all this. It is supposed to click at the approach of beauty and intensify its clicking as beauty increases. It is obsolete, inadequate, and traitorous. Somebody aptly said it knows reasons which reason knows not of. It is known to go into convulsions without apparent (Continued on next page)



She has the look of a beauty both loved and loving . . . grave yet radiant with warmth and strength, courtesy and calm. Moves like a happy lioness in the sun . . . slow, voluptuous, sure. Listens attentively, answers thoughtfully in soft, faintly-Oxford English, an accent acquired partly because she's worked a good deal in England—most recently with Charlie Chaplin in A Countess from Hong Kong; *partly because she feels it has an international sound. (From* Countess *she turned to "wild Italian girl" for* Once Upon a Time *with Omar Sharif.) . . . Wears here masses of sable which she adores ("everyone does") . . . magnificent with her golden skin, dark hair, and eyes she insists are yellow. Last seen leaving the studio wearing a jersey shift, a cushiony emerald overlapping one knuckle and the finger next to it; she was on her way to buy a lawn mower. (Coat of natural Russian Crown sable, to order at Maximilian. Chinchilla hat by Halston, to order at Bergdorf Goodman.)*

(Continued from preceding page) provocation and, at other times, to play dead in front of the most widely recognized examples of perfect womanhood. Mine, for instance (in such a subjective matter one is forced to quote personal experiences, the only ones one can trust), remains inexplicably impassive in front of publicized beauties and queens of international society—except the few who have witty conversation. When dining or dancing with the others I often find myself thinking of my next day's appointments.

Like most Italian men, I am suspicious of the carnal vamps, the modern tiger-women, the man-eaters. Possibly they are too obvious. Possibly, also, they do not flatter my vanity. Am I so visibly inept or frigid, I ask myself, to justify such heavy and conspicuous prodding, such open provocations? Am I a tethered goat waiting to be devoured? Bears, I imagine, react in a similar way when facing large and visible traps, their steel teeth gleaming over the bait.

The beauties my heart noticed changed through my life. There was, however, something vaguely similar in all of them. They had to be discreet, frail, and somewhat pathetic. The prototype was probably formed in me long ago, the small-waisted, ash-blond girl with grey eyes, the finely etched profile and the pale complexion which goes with ash-blond hair and grey eyes. She was most effective when she appeared to smile wanly as if forcing herself bravely to smile through her tears, and when she was dressed in a wispy pale-grey dress, voile or chiffon, wearing pearls, lots of pearls. The pearls looked especially well on her nacreous naked body.

Obviously the type is Nordic, well-bred, possibly well-born. I suppose it formed itself a long time ago from the ideals of snobbish nannies, photographs on old numbers of *The Illustrated London News*, French novels by Paul Bourget, pre-Raphaelite paintings, Rackham illustrations of children's books. The Nordic type and the apparent frigidity are notoriously irresistible for Italians. Rudolph Valentino loved one woman only, Winifred Shaunessy from Salt Lake City, Utah, who called herself Natacha Rambova, a calculating, clever, ambitious, cold woman, who definitely preferred to use her bed for sleeping. He let himself die at thirty-one when she left him.

The ideal is more or less similar to that which previous generations worshipped on pedestals. But in my contemporaries perfection provoked the perfidious desire to destroy it. We longed to prove (Continued on next page)

Allegra Caracciolo di Castagneto

... the incandescence of beauty

Donna Allegra Caracciolo, the youngest of four beautiful sisters, descends from the active, enlightened Visconti family of northern Italy and the magnificent Caracciolos of the south. Predictably or not, she shines with many facets: energy, talent, curiosity, a flashing wit, and a fascination of which she herself seems delightfully unaware. The diamonds in her ears are pear-shaped solitaires, blue-white, perfectly matched, of slightly over thirty carats each, and of superb brilliance and clarity. Earrings from Harry Winston.

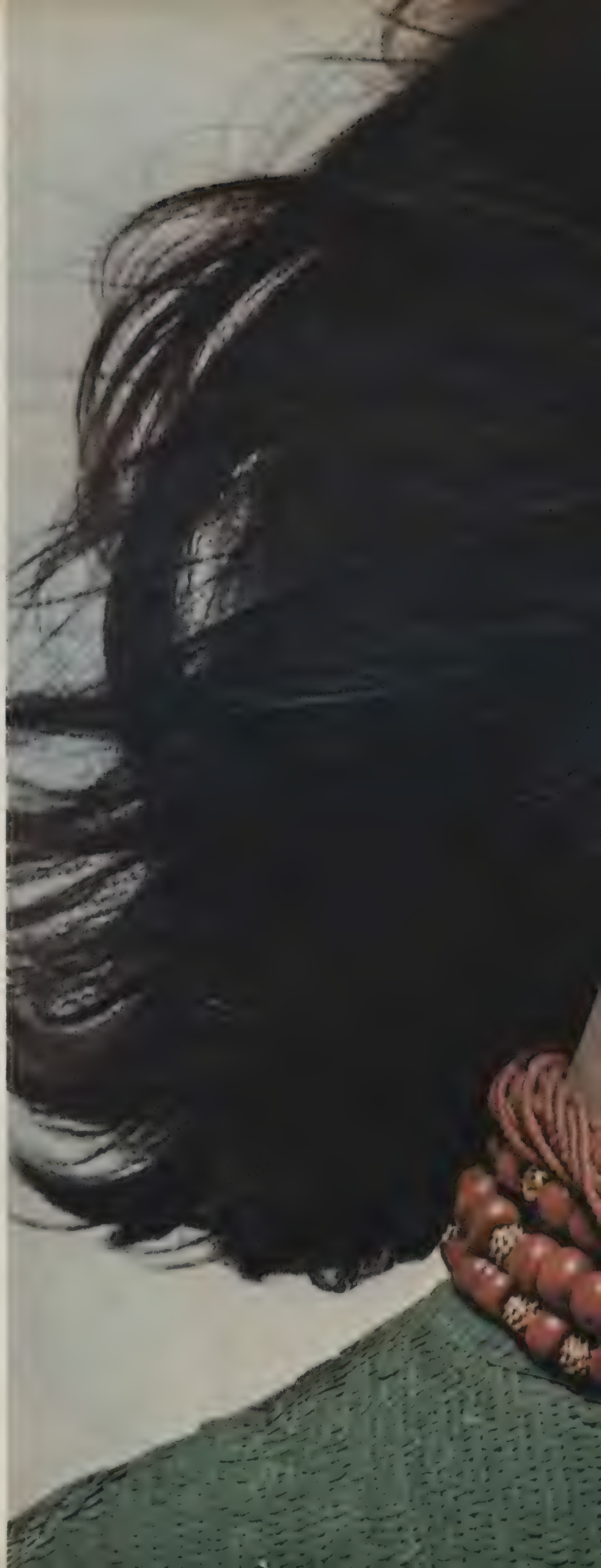


(Continued from preceding page) that the prototype could be weak and animal-like on occasion, but only in private and exclusively for us. This does not mean that we, like characters out of *Les Liaisons Dangereuses*, had the power to drag impeccable beauties into the mud. Nobody drags anybody anywhere in this game.

I don't know whether I stopped looking for my pale, grey-eyed ash blondes because I tired of them, they were no longer fashionable, or they had simply vanished from the face of the earth. The world is now flooded by what could be called the healthy, non-ugly women. They have wiped out whatever defects they were born with by means of magic or scientific devices. Those they could not wipe out they often manage to turn into cute assets. They wear the modish clothes, behave in an easy manner, and are all approaching the same international standard. There are, in fact, so many of them, all pleasant, acceptable, all young (especially the grandmothers), all theoretically desirable and available, that one somehow stops noticing them.

Boris Vian, the French writer of Italian origin (his name was Viana) was a handsome and very busy *homme à femmes*, a friend of Brigitte Bardot. In one of his imaginary translations from nonexistent American thrillers which became real best sellers, *Et On Tuera Tous les Affreux*, he explores human reactions in a world almost entirely peopled by absolutely beautiful men and women. The hero soon discovers the first signs of boredom: "*Elle était trop parfaite,*" he says of a divine creature who gave herself to him with enthusiasm, "*on cherchait des reliefs baroques, des anomalies . . .*"

Something like this, I suppose, will eventually happen to all of us before long. One already finds oneself noticing with some pleasure the *reliefs baroques* and the *anomalies* of the few among the hordes of the almost pretty. Girls who seemed ugly to the fastidious a short while ago are now the queens of rarefied balls. Shrewd beauties try to hide their unfortunate lack of blemishes under outrageous clothes, hats, sunglasses, and hairdos. It is a confusing trend; and in the end one can only rely on the click of the heart.

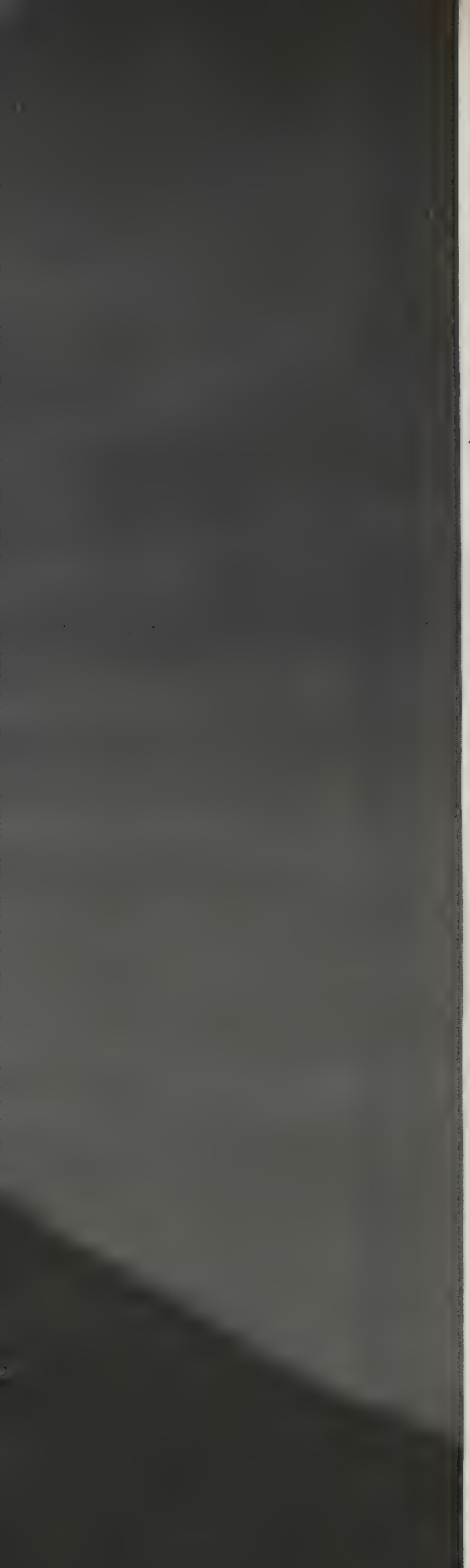


Allegra Caracciolo di Castagneto
...the fires of beauty...
twisted corals, gold and diamonds,
a great carved emerald

A long, slender column of neck . . . ivory skin with a faint, underlying flush of wild rose . . . a talent for discovering and enjoying the splendour and variety of life: this is the allure and the challenge of Donna Allegra. . . . And the jewels she wears here are equal to the challenge. The upper necklace—a twisted rope of seed coral—is centred with an emerald carved in leaf-shapes; around it, leaves of gold, some set with diamonds. The lower necklace: three strands of large coral beads, mixed—at irregular intervals—with gold. Both necklaces by Van Cleef & Arpels. Coiffure by Ara Gallant.







Maya Plisetskaya

...the dynamics of beauty

Electricity, here. Power turned on. Maya Plisetskaya, the absolute star of the Bolshoi Ballet, arrives, off camera, muted, stopped down. On camera, twenty minutes later, she shines with energy. Her laugh spills joy. What happens is part sleight-of-eye, part lesson in the dynamics of beauty, and altogether a magnificent one-woman show.

Plisetskaya is slight. The two heavy Russian women with her—her hairdresser and dresser from the Bolshoi—swamp her. Her lightly freckled skin and the absence of makeup seem almost an apology for beautiful bones. Bobby pins strictly rule her red-brown hair, but her green-brown eyes give her away: humour, competence, self-confidence. She knows herself. She knows, too, the photographer, Richard Avedon, and admires him as he admires her. They spar, they whip each other up: two pros at play. The lightning starts.

She goes to put her makeup on, saying, "I have become much more severe with myself. . . . When you are twenty years old, you don't need makeup." Her voice denies her; she isn't in the least sorry not to be twenty. She puts on two green-blue eye shadows and an orange-toned lipstick: "I always wear lipstick to class." She spits on her black mascara to dampen it. Her hairdresser, big-handed, attacks her hair as if it were a household chore. Plisetskaya puts on a black leotard. In repose her body has the look of patience as only exhaustively trained bodies know patience—as a safety vault for strength.

Neat, cheerful, matter-of-fact, she is ready. Now, the young milliner, Halston, approaches and turrets her small head in fur. "Ooooh," she likes it. She puffs up her cheeks, clowns, declares that she looks like a priest. She sparkles, jokes, and preens. She is beautiful. . . . Plisetskaya has been growing each moment more beautiful. Everyone in Avedon's studio is aware of it, but this astonishing progress has been as imperceptible—and as undeniable—as dawn rising. Has Plisetskaya played a trick on her audience, or has she a magic, shaped out of discipline, self-awareness, and skill, that she plays on herself? Like a workman in charge of a light-and-power complex, she has turned herself on.

In front of the camera she stretches herself, enjoys her own effectiveness. The patient bones become elastic, her neck a slow, pure curve. The line of her body, from lifted arms to pointes, is a riddle: How can it be at once so tender and so strong? For this photograph she doesn't have to be *en pointe*. Nonetheless she is: "I get the feel of it better that way." She laughs at the camera, turns arrogant, blazes. She runs through a glossary of emotions, acting only with her eyes. As Halston wraps another extravagance about her head, she says, "You're young to know so much."

"How young were you when you started?"

"That's altogether different," Plisetskaya says. "You can go on doing what you do when you are old. When I am old, I am finished." Is this what Cleopatra said to the sphinx, or what the sphinx said to Cleopatra?

Hats on these pages by Halston; black-dyed sable coat designed by Emeric Partos; all, to order at Bergdorf Goodman. Next page: black-dyed monkey-fur coat to order at Maximilian.

Maya Plisetskaya
...the dynamics
of beauty...
her laughter is
energy exploded







A RUSH OF FLIRTY EVENING FASHION TO MAKE YOU

FEEL LIKE A BEAUTY

You're on the brink. Starting here, and continuing on the next sixteen pages, is a rush of irresistible evening looks that men adore. Fresh, pretty, alluring, they're the looks to wear for a whole season of marvellous parties: a narrow shift of spangled golden lace... a raspberry crêpe baby float... a drift of scalloped black lace shot through with silver... a charming wide-hemmed ermine jacket over wide pyjamas... frothy taffeta ruffles dancing down short black crêpe... and legs shimmered with golden and silvery stockings. To top it all off: the most romantic coiffure for evening, seen close up at left— soft tousled tendrils of hair curling away from the head. You're a beauty... and the evening is yours.

Buoyant brocade, above right: a slender little dress of white brocade, with a bow nestled on the collar band, more bows in the hair. By Adele Simpson, of Celanese acetate, cotton, and Mylar (Jeri fabric). About $160. Altman's; Julius Garfinckel; I. Magnin. Bows by Anello for Emme. Hanes seamless stockings. Schreiner earrings. De Liso Debs shoes: Bloomingdale's. Coiffures here and on the following pages by Ara Gallant.

Makeup to make you glow **It is, quite honestly, a complete put-on, the soft luminosity you see at left and on the next twenty pages. It's makeup. Skin, eyes, and mouth have all been dressed from the new collection of nighttime makeup by Germaine Monteil, called Night Shades. How it works, and why it's remarkable, is told in Beauty Checkout, on page 122. Jack Gilbert earrings: Saks Fifth Avenue.**

FEEL LIKE A BEAUTY...
IN FLIRTY FUR WITH PYJAMAS



Flirt goes the fur—the new evening jackets meet pyjamas half-way. Ermine float-coat, opposite: A short little flirt of the snappiest fur around, rounding out only as far as the thigh. Made to order by Revillon, of natural white Russian ermine. Earrings by Hoff-Gallant for Hattie Carnegie. All, Saks Fifth Avenue. Mink pullover, left: the look that pulls now, flirty and fun like a great fur sweater—white mink over black, over head, over pants. Made to order at Maximilian, in "Jasmine," Emba white mink banding black-dyed mink. Hoff-Gallant earrings for Hattie Carnegie, at Lord & Taylor. On both pages: Tréfousse gloves.

AVEDON



FEEL LIKE A BEAUTY...
WITH THE FRESH COQUETRY
OF THE CRÊPE DRESS

Black crêpe flirt-skirt, left, with deep ruffles round the hem, up the back —to the décolleté point of a small float sleeved to the wrist. Dinner dress by Christian Dior-New York, in wool crêpe and silk organza. At Saks Fifth Avenue; Gidding-Jenny; Harzfeld's; Neiman-Marcus. Sorella earrings, at Saks Fifth Avenue. Slippers by Mancini for Daniela. Jewelled white crêpe, opposite: straight to the wrist, straight to the knee—a jaunty shimmer of crystals and silver. Evening dress by Larry Aldrich, in crêpe of rayon and Celanese acetate (William Rose fabric). At Bergdorf Goodman; Joseph Horne; Stanley Korshak; Joseph Magnin. Richelieu earrings. Silvery stockings, in Lurex and nylon, by Christian Dior. Slippers by Julianelli. Gloves, on both pages, by Viola Weinberger.

AVEDON



FEEL LIKE A BEAUTY... FLOATS IN WHITE SATIN— IN BANANA SILK

The wide-hemmed evening coat, near right, goes all out to make you feel like a beauty in double-faced white satin with a martingale in back. By Dominic for Matty Talmack, of Abraham silk. Earrings: Hoff-Gallant for Hattie Carnegie. Judith Leiber evening bag. All: Bergdorf Goodman. Coat: Nan Duskin; I. Magnin. Hansen gloves.

The one-shoulder float, far right, in one of the prettiest colours for evening—heavy banana-yellow silk, baring one shoulder, swinging wide to one side. By Trigère; Abraham silk. Apex Art earrings. All: Bergdorf Goodman. Dress: Halle Bros.; Dayton's; Sakowitz. Both pages: Schiaparelli stockings. De Liso Debs shoes.







Dancing lights, near right: golden sequins sparkled over golden lace—a delicious little glitter dress skimming straight to a scalloped hem. By Ben Reig, of re-embroidered lace over silk. Christian Dior Lurex-and-nylon stockings. All: Bonwit Teller. Dress, also at Hutzler's; I. Magnin. Miriam Haskell earrings. I. Miller shoes. On the night line, far right: a streak of melon-coloured silk; square neckline with flirty shoulder bows. By Harold Levine; Couleur silk and worsted. About $160. Ring, earrings: Hoff-Gallant for Hattie Carnegie. Schiaparelli stockings. Julianelli shoes. All: Lord & Taylor. Dress: Hutzler's; Woodward & Lothrop; Joske's Houston.

FEEL LIKE A BEAUTY...
SLENDER AS A STREAK
IN GOLDEN LACE...
IN MELON SILK

FEEL LIKE A BEAUTY...
SILVERED PAISLEY...
AND WHITE LACE



Silver frosting on Paisley, right: a little evening coat of Paisley-veiled pink, blue and silver satin brocade, light and glimmery, a sway of skirt, a narrow top. By Molly Parnis; about $200. Earrings, Hoff-Gallant for Hattie Carnegie. Bust, Saks Fifth Avenue. Dress, also Hattie Carnegie. Gus Mayer; Neiman-Marcus. Caress 2 pumps (we added the bows). Phoenix stockings. Kislav gloves. White lace, ribboned in yellow, for right: a long cape of heavy white lace, falling free over a fitted ivory silk chemise, ribboned with yellow silk heading around the high neckline, the hem. By Tina Lesser, in cotton lace. Juliette II pumps (buckles added). Van Raalte stockings. Alix Lord & Taylor for Dress, also at Hattie Carnegie, Saks-Fifth Avenue. Earrings, De Nicola.





FEEL LIKE A BEAUTY...
IN BLACK LACE FLOUNCES...
PINK VELVET TO THE FLOOR



Ruffled tiers of black Chantilly, left—shadowy, enchanting; cascades of lace that float from a high, bowed black satin sash, flicker around long slender legs.... Above the sash, a taut little bodice, short sleeves. By Rosalie Macrini; Stern & Stern fabric. About $245. At Bonwit Teller; Julius Garfinckel; Montaldo's; I. Magnin. Sorella earrings at Saks Fifth Avenue. Shoes by Mancini for Daniela. Pink velvet—iced with satin, right: in the most ravishing pale, blushy pink . . . a long, straight fall of velvet with a camisole top, a great flirty cocarde of pale-pink satin ribbon. By Mort Schrader; rayon velvet (Sheraton-TSM fabric). About $150. Earrings: Hoff-Gallant for Hattie Carnegie. Hanes stockings. Julianelli shoes. All: Lord & Taylor. Dress, also Jordan Marsh, Boston; Hutzler's; Battelstein's. Grandoe gloves.

AVEDON



FEEL LIKE A BEAUTY...
IN SUPPLE CRÊPE...
IN VELVETY FUR



Raven's wing crêpe, opposite left, close to the body in front, with panels in back that unfurl like wings when you walk. Evening dress by Samuel Winston, 488 crêpe. At Bonwit Teller; Hunelbell's; Neustetter. Earrings by Joel Goldhard for Hattie Carnegie. Cuff for theatre suit, opposite right, nipped-in jacket and easy skirt in velvety black spreadtail fur by Laurence Kaye, of black-dyed Russian spreadtail lamb. At Higbee's. Joseph Magnin. Halston hat, to order. Bergdorf Goodman. Sorrelle earrings. Saks Fifth Avenue.

This page: shoes by Mancini for Daniels. The baby doll, this page, perfect little after-dark dress in raspberry crêpe, high yoke, tiny puffed sleeves, stand-up bow under a beaded collar. By Betty Carol for Marjorelle; Ayres; Hayes and Jaffe. Orlondaga fabric. Junior sizes. About $70. At Franklin Simon; Stix, Baer & Fuller; Famous-Barr; I. Magnin; Bullock's; Joske's; Meier & Frank; Rich's; Lord & Taylor; Bonwit Teller; Bergdorf Goodman; Neiman-Marcus; Dallas; Joseph Magnin; Seattle; Portland; Sacramento; Honolulu. Rochelle earrings. Phoenix stockings. Caressa shoes. Both pages: Wear Right gloves.

FEEL LIKE A BEAUTY...
IN A GLEAM OF LACE...
OF JET

Lace toga, this page, in black with the gleam of silver threads to catch the candlelight. All the fullness blown to one side, floating over one arm; a scalloped hem and long glittery legs. By Gustave Tassell, in O'Callaghan's lace of Lurex, nylon, and rayon. Stockings by Christian Dior. Both at Bonwit Teller. Dress, also at Rich's; Harold's; I. Magnin. Earrings by Judith Green. Shoes by Mancini for Daniela. Jet all over, opposite. A narrow little jumper with two low pockets, covered in shiny black beads. Perfect with a schoolgirl blouse of white crêpe. By Larry Aldrich; crêpe of rayon and Celanese acetate (Chardon-Marché fabric). Earrings by Hoff-Gallant for Hattie Carnegie. Roger Vivier shoes. All at Saks Fifth Avenue. Dress, also at Godchaux's; Frederick & Nelson.

AVEDON



Leslie Morris

Beautiful evening looks—with the zing and skill, the magnificent materials and dressmaking of two great American designers. Black cut velvet, flips of white mink, left, a straight little jacket with white mink facings over a narrow sleeveless dress. A Leslie Morris design, made to order at Bergdorf Goodman; "Jasmine," Emba white mink. Brocade float-coat, mink-edged, opposite. A great treasure-chest brocade, woven in waves of rosy reds and black—a float-shaped evening coat with small top and sleeves, dark ranch mink that faces the neck and curved front, edges the cuffs. Over a narrow black crêpe dress. A Leslie Morris design, made to order at Bergdorf Goodman.
Both pages: Crescendoe-Superb gloves. Phoenix stockings. Shoes by Mancini for Daniela.

THE AMERICAN CUSTOM—

MAKING THE BEAUTIFUL SCENE

AVEDON





Sophie

White tunic, snow-sparked in beads, left. Snugging down like a straight little pull of glitter, a white tunic to mid-thigh encrusted with silvery-white beads. Over a narrow white crêpe skirt wrapped to a deep side slit. By Sophie, made to order at Saks Fifth Avenue. Stockings by Phoenix. De Liso Debs shoes.

The shape of pink beads, right—superbly moulded and curved to the body with a high neck, little sleeves, a long skirt wrapped to the back. All—a shimmer of pale beads on heavy pink silk. By Sophie, made to order at Saks Fifth Avenue. Customcraft shoes. Both pages: Sorella earrings, at Saks Fifth Avenue. Shalimar gloves. Coiffures: Ara Gallant.

AVEDON

AMERICAN CUSTOM—BEAUTIFUL SCENE-MAKERS



*m*CONSILVER DRESSING—
THE THINKING IT SPARKS

Go the way of the dress of the hour—the mirrored dress. Wear it like a silver cloud, an angel robe. Or wear it straight, a wicked glitter. Wear it with shiny silvered stockings, silvery shoes, quicksilver bracelets. Gleam. Shine your hair with silky ribbons. Paint your mouth. Try a fresh lick of lipstick, not pale, not bright, but a whole third thing: a lipstick that warms the mouth. Wild and wintry, a delicious vapour of colour. Revlon has three such lipsticks in its new Wild Frosted Wines series. Count them! Candied Brandy on the cover of this issue. Plum Rum at left. Pink Cognac at right. All three shades, deeply fired with frost.

Dress at left, a silver lace sheath by Teal Traina. About $250. At Bonwit Teller; Woodward & Lothrop; Gidding-Jenny; I. Magnin.

Dress at right, sequinned sequins. By Pat Sandler. About $215. Bonwit Teller; Hudson's; Saks-34th; Joseph Magnin. Bracelets by Regina





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The fractions of political parties splintering off the Democrats and the Republicans. . . . The complexities of fair play and the draft. . . . Lynn Redgrave, of The Acting Redgraves, a big bundle of a young woman, bursting with comic sense, talent, and deliciousness; in the movie *Georgy Girl* she comes on like an extremely valuable package, loosely wrapped.

PEOPLE ARE TALKING ABOUT . . . The bold, lyrical explorations of colour in Helen Frankenthaler's new paintings in New York at the André Emmerich Gallery on October 8. . . . In England the teen-agers' reaction to David Warner's singular Hamlet for the Royal Shakespeare Company: They dig him and all that blood. . . . The wry jottings of Mignon McLaughlin's *The Second Neurotic's Notebook:* "Every now and then you run across radiantly attractive people, and you're delighted to find they adore you, till you realize that they adore just about everybody—and that's what's made them radiantly attractive."

PEOPLE ARE TALKING ABOUT . . . In Paris, Juliette Greco and Georges Brassens, the first popular singers to appear at the enormous Théâtre National Populaire which stacked its reputation on serious, experimental drama. . . . The Czech state school for film techniques, with its outpouring of good movies; a graduate, the young director Milos Forman, said that in the stiff, four-year course students train on "the classic films, Charlie Chaplin, John Ford, Buster Keaton," but must ho-hum their way through doctrinaire Russian films of the Stalin period, which oddly resemble Hollywood B pictures of the same period.

BEAU, BATTERED BELMONDO, THE THROB OF FRANCE

The hero who makes French hearts and box offices swell, Jean-Paul Belmondo, *left,* has a special message in his own country. Deciphering this message for Vogue another Frenchman, Jean Cau—journalist, Prix-Goncourt winner, editor, analytical intellectual—wrote thus: "Belmondo and Cassius Clay have something in common. If the champion is a boxer-actor, Belmondo is an actor-boxer. To demonstrate that the noble art is his hobby, his repining dream, Belmondo is not loath to sport battered brows, lips puffed from many a pummelling, and a proudly broken nose. For good measure, he walks with the morose, indifferent walk of the victorious champion who, swathed in his bathrobe, stalks back to his dressing room to the accompaniment of wild acclamation. Add to this the virile attractiveness that emanates from Belmondo as it sometimes does from genuine, and more often still from phony, boxers. Since he appears to be brutal and is extremely gentle, he appeals to women, who know that a real boxer (and a phony even less) would never raise a hand against them. Domesticated virility—that they adore. Since he seems to be brutal and utterly capable of thwacking anyone (ladies included), he appeals greatly to men. Virility capable of all things—that they adore. So, Belmondo, pig headed and good hearted, resembles Humphrey Bogart. With this difference: that Bogart *always* embodied the dogged man's tragic destiny in this world. He was a Shakespearean hero. But Belmondo is a Frenchman. So he is a Shakespearean hero who has read Alexandre Dumas: Hamlet the King's Musketeer, or Shakespeare filtered somehow through French vaudeville.

"Since 1960, Belmondo has been doing one film after another and, naturally, earning a lot of money. Because he has his feet solidly on the ground, it is said that with this money he is buying up vineyards in Burgundy. He has just finished three films. In one, he plays a tender-hearted tough. Proof? The film is called *The Tender-Hearted Tough.* In another, he plays a brave, gentle soldier who helps to liberate Paris *(Is Paris Burning?).* In the third, *The Thief,* he plays a thief, and he is, obviously, tender and brave and gentle. He is now preparing to appear in *La Bande à Bonnot,* under the direction of Jean-Luc Godard. No question but that he will be brutal, tender, brave, gentle, and tough. The father of Jean-Paul Belmondo is a famous sculptor, a member of l'Institut de France, but less famous than his son, since people say, 'Belmondo—you know—Jean-Paul's father.' A journalist has written that, give or take a few decades, we will read in the biographical dictionaries: 'Belmondo, Paul, important French sculptor; son an actor. . . .' "

TRANSLATED BY ADRIENNE FOULKE

AVEDON

PEOPLE ARE TALKING ABOUT . . . The upside-down success in America of Noel Harrison who, after fifteen years of singing his way toward middle age, is now shrieked over by the very young, and, with his hair cut like a small boy's, looks better than most of them. . . . Denholm Elliott who, in the movie *Alfie,* twists a brief appearance as an abortionist into a brilliant, crumpling portrait of defeat. . . . In Paris, the exhibition *Dans la Lumière de Vermeer* at the Orangerie where, included in this slice of five centuries of painting from Van Eyck to Vuillard, are twelve luminous Vermeers.

PEOPLE ARE TALKING ABOUT . . . The hilarity and submerged horror of Jean-Luc Godard's new film, *Masculine Feminine,* written by Godard in staccato argot against a hell of city sounds, about the French young, talking sex and money, looking neither sexy nor moneyed, but like children rasped raw and hidden under beautiful youth. . . . *A Short Walk on the Campus,* the short book by Jonathan Aitken and Michael Beloff, both twenty-four, who toured the United States and saw it askew as Oxford Debaters, but who are funniest about themselves: On a bus in the Midwest as they tested insults on each other ("Jonathan Aitken . . . spends his evenings sowing his wild oats and wakes up praying for crop failure"), another passenger said, "Remember, man. There's women on this bus."

THE NEW WHITNEY MUSEUM OF AMERICAN ART AND ITS ARCHITECT, MARCEL BREUER

Already a recognized landmark by the time it opened on September 28 with one of the largest exhibitions of American art ever assembled, the new Whitney Museum of American Art, *far right,* has the impact of a monument. One of the most notable buildings raised in New York in the twentieth century, it stands as a key work among the powerful achievements of the celebrated, Bauhaus-trained architect, Marcel Breuer, *right.* At this time in the Whitney Museum's thirty-five-year history (the roots of the late Gertrude Vanderbilt Whitney's interest in American art reached back an additional twenty years) an architectural exclamation point seems fitting. Open-minded, flexible, the Whitney Museum has been America's most influential and devoted custodian of its art. The annual exhibitions, ruled by Mrs. Whitney's early belief in "no juries, no prizes," come closer to being a real salon for American work than anything in this country. As the vitality and international importance of American art has skyrocketed in the last years, so, under the directorship since 1958 of Lloyd Goodrich, has the vitality and importance of the Whitney Museum which has been buoyed on the way by concerned and distinguished allies. Mrs. Whitney's daughter, Mrs. G. Macculloch Miller, a woman of persuasive charm, presides over the trustees. Among these trustees, Mrs. John F. Kennedy heads the recently formed National Committee, while the Friends of the museum prompt its work, as they have for a decade, with both sympathy and funds. Floated on this swell of interest and challenge, the museum needed new space. For Marcel Breuer, a slightly teasing man in his sixties with a beige face, off-white hair, and stone-grey eyes that suggest his own building materials, the maximum use of space on a rather small plot of land determined the extraordinary, inverted ziggurat shape of the new museum. "On the ground floor of any museum you can not have much gallery space," Mr. Breuer said. "So the ground floor is pushed back for a sculpture yard." He jutted the building up and out to make possible a vast top gallery, divisible ad lib or not at all by specially designed movable panels that fix into a hung, open-grid ceiling. "I don't think such gallery space exists anywhere in New York." The museum's trapezoidal windows angled out from the wall, so unique they immediately passed into the shorthand vocabulary of cartoons, have Breuer sense, too: "This shape looked best from the outside, and from the inside it does not compete with the paintings." A non-routine architect ("This is something special with me, not to specialize"), Mr. Breuer has memorably provided a non-routine building for the non-routine Whitney Museum.



BERT STERN; EZRA STOLLER





Cristina Ford– blond and vivace

MRS. HENRY FORD II PHOTOGRAPHED AT HOME IN GROSSE POINTE

Tanned and tawny . . . fair hair burnished by coups de soleil . . . green eyes flickering from pale- to Mediterranean-green . . . this is the quick impact of Cristina Ford. This and the irresistible vibrato of her voice, warm, swift, Italian. "Just knowing her is a super experience; she makes you feel so good—happy, relaxed, earthy," said one young woman. . . . Hers is the kind of bright *spumante* charm that can't be charted or analyzed; it's just there. Spilling over like a shower of gold in amused, uninhibited conversation full of small surprises and spontaneous tangents that lure people into revealing their own quirks and ideas before they quite realize the special exhilaration of the moment. . . . She loves the green American summers at Grosse Pointe where, by her own choice, the life is relaxed and "revitalizing"—gymnastics an hour a day, (Continued next page)

Above: Mrs. Ford—just in from the great sun-dappled garden—wearing a white Valentino dress.

BRUCE DAVIDSON



Cristina Ford

ballet lessons twice a week, cycling in the late afternoon and long walks with Bud the Labrador and Mike the Russell terrier. . . . In the evening the Fords may have a few friends in for dinner (all of whom seem to come away feeling they've had a splendid time and been, themselves, in exceptionally good form)—or Cristina Ford, whose energy is as boundless as her *joie de vivre,* may stir up a great steaming cauldron of spaghetti for young Edsel Ford and his friends, an admiring throng of teen-agers. *Above:* Mrs. Ford in agile pursuit of Bud, the huge black Labrador who usually trails *her*—everywhere. *Below:* Mrs. Ford on wheels—she has three bikes, this one English; rides ten to thirty minutes a day. *Opposite:* On the rolling lawns overlooking Lake St. Clair, wearing a favourite pair of beige pants, a shirt she alternates with Capri sweaters. At her side, Bud in his favourite rôle as retinue of one.

BRUCE DAVIDSON





POINTS AND FLASHES FROM
THE AUTUMN COLLECTIONS
OF

ITALY

Tailoring with flashes of Italian wit, flares of Italian colour.... Bold stripes day and night.... Great evening looks flowing into points over pants, over legs. Mila Schön's young tailored mood—a pants suit, *opposite,* of violet wool double-faced with pink. Short wide coat with narrow rolled collar, belt, over narrow pants with rolled cuffs. High-necked blouse. Fabric by Agnona. Suit at Bonwit Teller; Neiman-Marcus. *Left:* Coat and dress of purple wool framed in rows of welt-seaming. Coat: rounded by fullness under a low waistband (very new, very Schön). Nattier fabric. At Bonwit Teller; Neiman-Marcus. Mink hat by Mila Schön. Earrings: Coppola & Toppo. Shoes and boots by Varese High Fashion. Vidal Sassoon coiffures. Backgrounds: the villa of the Duca di San Vito, near Rome.

HENRY CLARKE

Fabiani, and two of his Zhivago looks and lengths—a tailored dress and jacket, *left,* in beige herringbone tweed and jersey. Short moulded jacket, mid-calf wrapa-round skirt, both double-buttoned and wrapped over a little dress with short herringbone skirt, beige jersey top. Gandini wool. Bergdorf Goodman; Frost Bros.; I. Magnin. *Right:* A mid-calf coat of white wool with high revers and shoulders, over a short black wool dress—one of Fabiani's great new flashes. Nattier fabrics. At Frost Bros.; I. Magnin. Both pages: Canessa hats. Corfam boots by Barrilà. Both: villa of Conte and Contessa Pio Teodorani, in Rome.

HENRY CLARKE

NEW LENGTHS FROM ITALY

PANTS AND POINTS FROM ITALY

Galitzine, making marvellous points here—Pierrot pyjamas, *opposite*, of white with a romantic ruff of shaded brown feathers, sparkling buttons. The top, a pointed poncho over wide pants. Fabric by Terragni. At Frost Bros.; I. Magnin. Earrings by Vergottini of Milan. Background: the apartment of Piero Stucchi, in the Palazzo Pallavicini. *This page:* Petalled points—a great Galitzine idea for an evening dress of pale-blue crêpe double-faced with apricot that flashes at the ankles, inside the skirt-points. Fabric by Terragni. At Frost Bros.; I. Magnin. Jewellery by Bulgari. Background: the house of Contessa Susanna Rattazzi, in Rome. Both pages: shoes by Silvia of Fiorentina.

HENRY CLARKE



Valentino. *opposite:* Beaded in stripes of apricot, brown, white, black, the longest tunic top, slit at the sides, over black crêpe pants. Of Forneris fabric; at Frost Bros.; I. Magnin. Earrings by Vergottini of Milan. Shoes by Dal Cò. Shown at the Hostaria dell'Orso restaurant in Rome (previous guests: St. Francis of Assisi, Dante, Goethe). Barocco, *this page:* Awning-striped coat of black and camel wool with a triangular shape, stiff little collar; shown with his black plastic drum-hat. Coat fabric by Agnona. At Frost Bros. Boots by Domus for Barocco. Photographed at the Rome apartment of Robert Haggiag, who produced the movie, *Signore e Signori*. Coiffures, these six pages, by Vergottini of Milan. The faces, defined for these photographs by Gil of Max Factor.

HENRY CLARKE

...IE FLASH OF STRIPES FROM

ITALY

LOOKS TO KEEP, LOOKS TO WALK AWAY FROM.... THE CHANGES TO MAKE RIGHT NOW

BEAUTY *bulletin*

Keep your suntan going—if it's pale gold, if the skin is soft, if it still goes aglow at the sight of sun. If it's otherwise, stop your suntan in its tracks and start over. How to clear away a tarnished suntan is with facial treatment all over; this, geared to your own skin texture. Be wary of the term "peel." A genuine peel takes the skin back deeply; turns up baby skin that can't be sunned again for many weeks. (Milder peels, which are simply light lift-offs, are another thing.) . . . Start your next tan with more moisturizer than you've ever used before. Even sun-lamp suntans eat up their nourishment.

Change the look of anything hard about the hair. Hair is soft—no matter how smooth, it should look movable. Where does that leave hairspray? It leaves the cast-iron lacquers out. Makes the softer-holding hairsprays the stuff of the future. Puts you in the position of asking for *some* spray—no more—when you have your hair done. As always, you'll brush all lacquer out of your hair each night. That goes double for the first day's set. And you'll take your own lacquer to the hairdresser if you care about its scent.

Keep your hair a length that perukes well. George Washington still has lots of silky mileage; still is the basis for looks to come. For example: One new way to peruke is with a short, fat plait. Another way is with a series of brass buckles down the peruke, starting at crown, nipping at nape, finishing at tip. Another way is with a hair bow at the nape—a bow made of hair to match your own. A small version of this is out and around; it's called Kissing Bow by Marshall Imports.

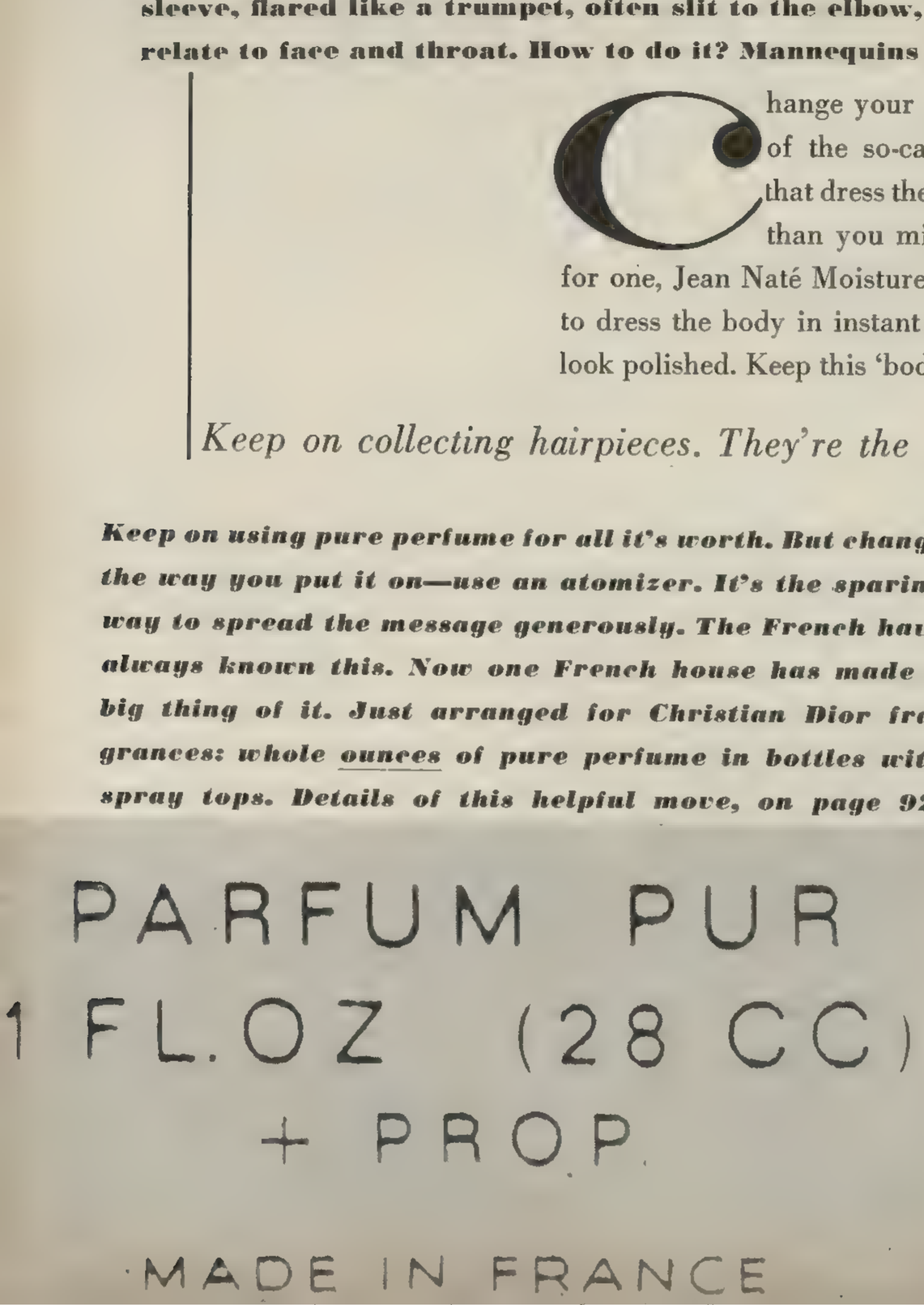
Change the colour habit of your mouth—for a change. The new not-red reds are right if their vibrancy is high; wrong if they're heavy on the mouth. . . . Then, there's a third way to go: neither pale nor bright, but warm; silvery-ambery-wine.

Keep the feeling of bareness if not the fact of bareness. But make the colour of bareness one-colour. The new sleeve, flared like a trumpet, often slit to the elbow, shows a length of fascinating arm; its skin-colour should relate to face and throat. How to do it? Mannequins buff with talcum powder. . . . You might use leg makeup.

Change your ideas about what you can get from some of the so-called "veils"—the fragrance moisturizers that dress the whole body in scent. There's more to them than you might think. Certain ones (Veil of Arpege for one, Jean Naté Moisture Massage for another) are splendid ways to dress the body in instant gloss; to make shoulders gleam, the legs look polished. Keep this 'body makeup' in your evening life all winter.

Keep on collecting hairpieces. They're the sure way to the look of lots of hair, luxurious hair.

Keep on using pure perfume for all it's worth. But change the way you put it on—use an atomizer. It's the sparing way to spread the message generously. The French have always known this. Now one French house has made a big thing of it. Just arranged for Christian Dior fragrances: whole ounces of pure perfume in bottles with spray tops. Details of this helpful move, on page 92.



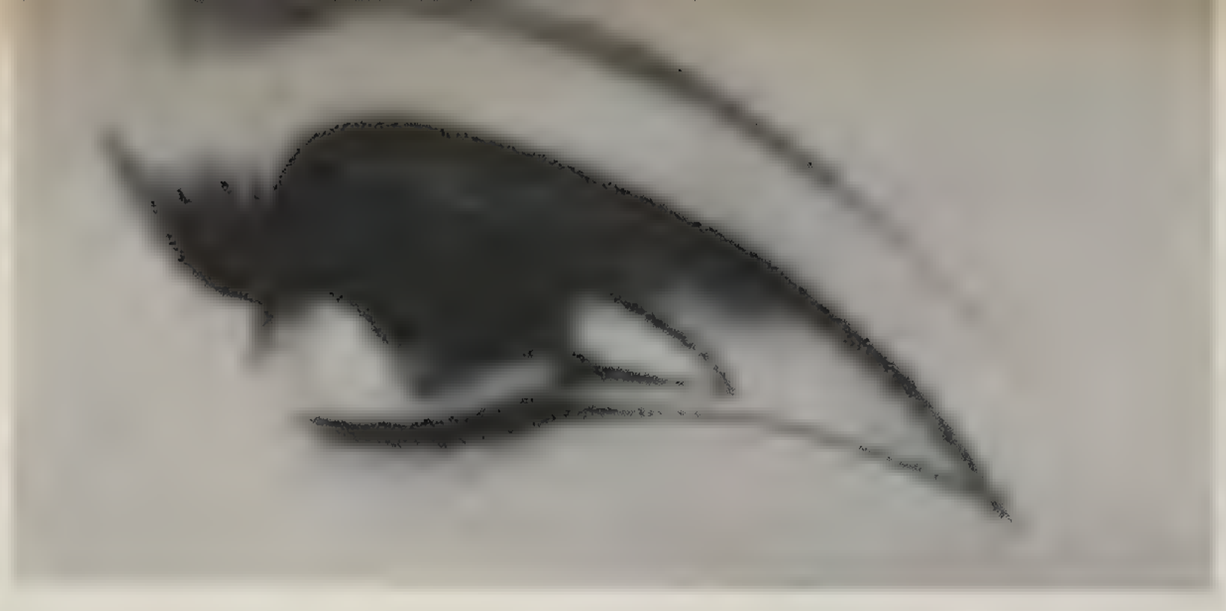
LOOK TO KEEP—IF YOU CAN: FLAWLESSNESS. VERY NICE IN EMERALDS; ON FINGERNAILS.

Change nothing. You'll never see a more glorious collection of emeralds. Perfectly matched, large, and very rare—partly because emeralds are rarely mined today. This gathering of perfections was brought together by Van Cleef & Arpels, who set the stones in classic splendour and loaned them to us (along with the diamonds that are also emeralds' best friends) for this photograph. . . . More perfection here: the smoothed, pearl-silked fingernails in DuBarry's latest Glissando news—nail enamel. Fourteen shades; this, Pearl Glacé. Another Glissando addition: Polar Pink lipstick. . . . Hanes seamless glitter stockings.

BERT STERN







MORE ABOUT THE LOOKS TO KEEP, LOOKS TO CHANGE IN BEAUTY . . . MAKEUP, HAIR . . . THE PROCEDURES

Change the way you have your hair set. Rollers can't be too big; can't be too carefully wound. In this lies the smoothness you'll carry through to your next hairdressing go—which, by the way, will be much later than you think, if you switch the dryer dial to "cold" for five minutes when your hair is dry. This is the secret of a set deeply grasped and held by the hair, "But women just won't take the time for it," according to Kenneth. "I guess they would, if they knew the difference it makes to the life of a good set." . . . And, wherever you send your hairpieces to have *their* hair done, is this known? It's vital to use enormous rollers (beer cans are the current bigs). Only way to keep the wave out of real hair.

BEAUTY *bulletin*

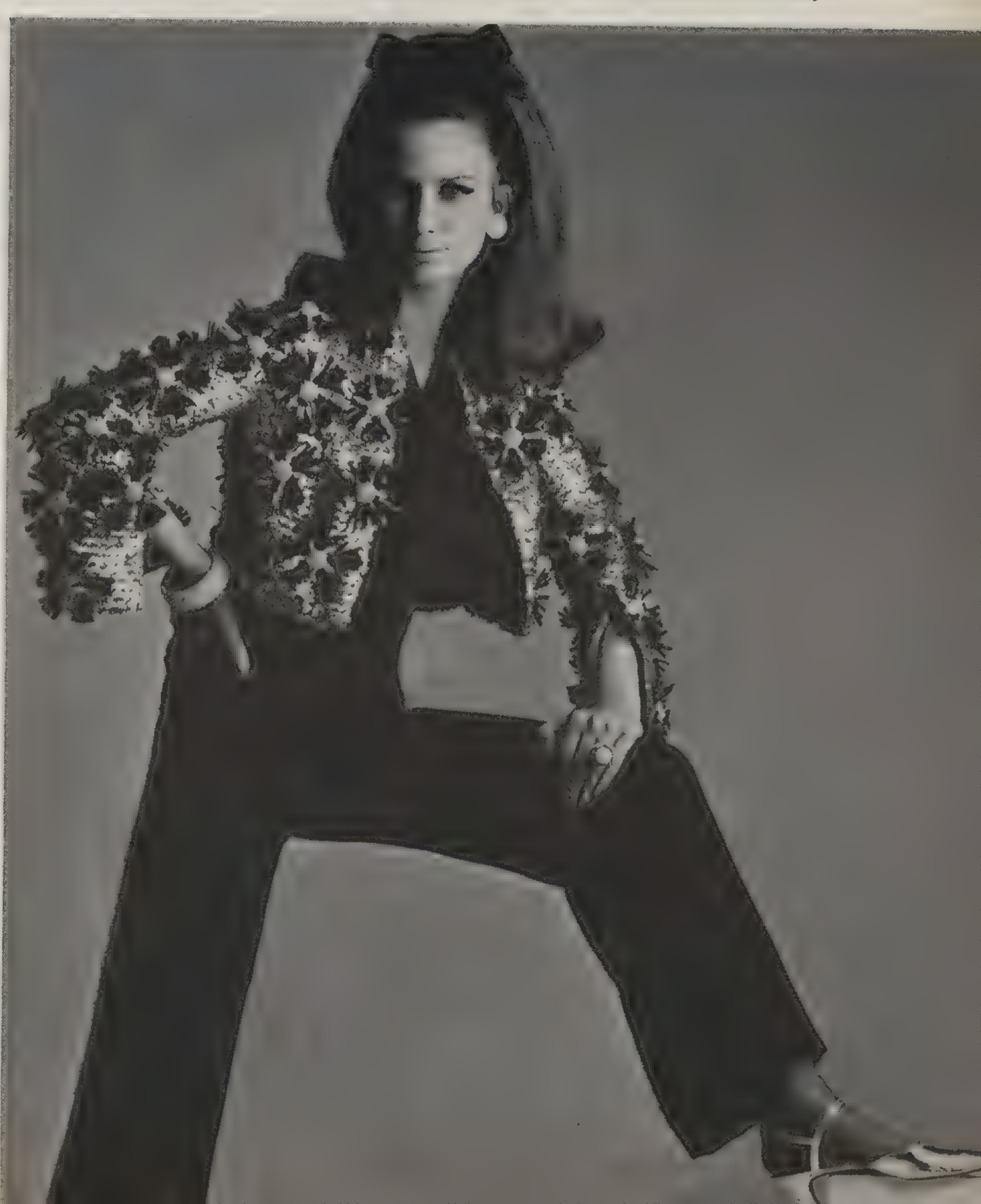
Keep looking for small, subtle improvements in makeup—in both colour and fit. In fake eyelashery, the fluffier the better; for daylight, amber-brown, not black. . . . For the eyelids of a face intent on staying suntanned, see Eve of Rome's gloriously enlivening Mimosa eye shadow. . . . For a complete change of palette for a skin freshly pale, see her Lilla: all lilac tones. . . . Due here this month.

Keep glowing

Keep after the glow that glows out of the eyes, out of the skin. In truth, this means fitness. In emergency, this means circulation stimulants (a facial massage; certain masques; electronic facial exercise). In makeup, it means luminosity laid on—but laid on selectively (cheekbones always; eyebones, edges of forehead; throat).

Change the look of the hair without cutting the hair. Interesting prospect: a wreath of hair somewhere between a cherub's and Bob Dylan's. To make it happen: use dozens of short, curly hairpieces. Pop them in here and there. Back-comb each fluffily. . . .

Keep your head pulled up—way up. The length of a neck is cruelly, crucially important. And up-pull is really just a matter of habit. Says one piercing fashion eye, when faced with a photograph in which the mannequin's neck is in a slump: "This girl isn't *working*." . . . By some uncanny coincidence, a short neck and a dull eye often occur simultaneously. Pull up the neck and the eye brightens instantly. It's the alert that tunes up the entire being, gets the energy flowing.



CHANGE FOCUS IF YOU LIKE . . . PALER FACE, REDDER LIPSTICK IS ONE NEW PROPOSAL . . . This is to makeup what the letting down of skirt-lengths is to fashion—controversial, personal, and with some strong proponents. Elizabeth Arden and her celebrated Pablo have a firm belief in this look; think it's time for a change to ripe mouths, creamy skin. Look hinges on her very red new lipstick called Pure Pure Red. . . . Collar of mirrors by Trifari.

Keep the pyjama image before you. With feet and hands marvellously kept. With a body lithed up with exercise. Pyjama here, from the new Dior collection. This, at I. Magnin.

PENN





MRS. CHARLES WRIGHTSMAN

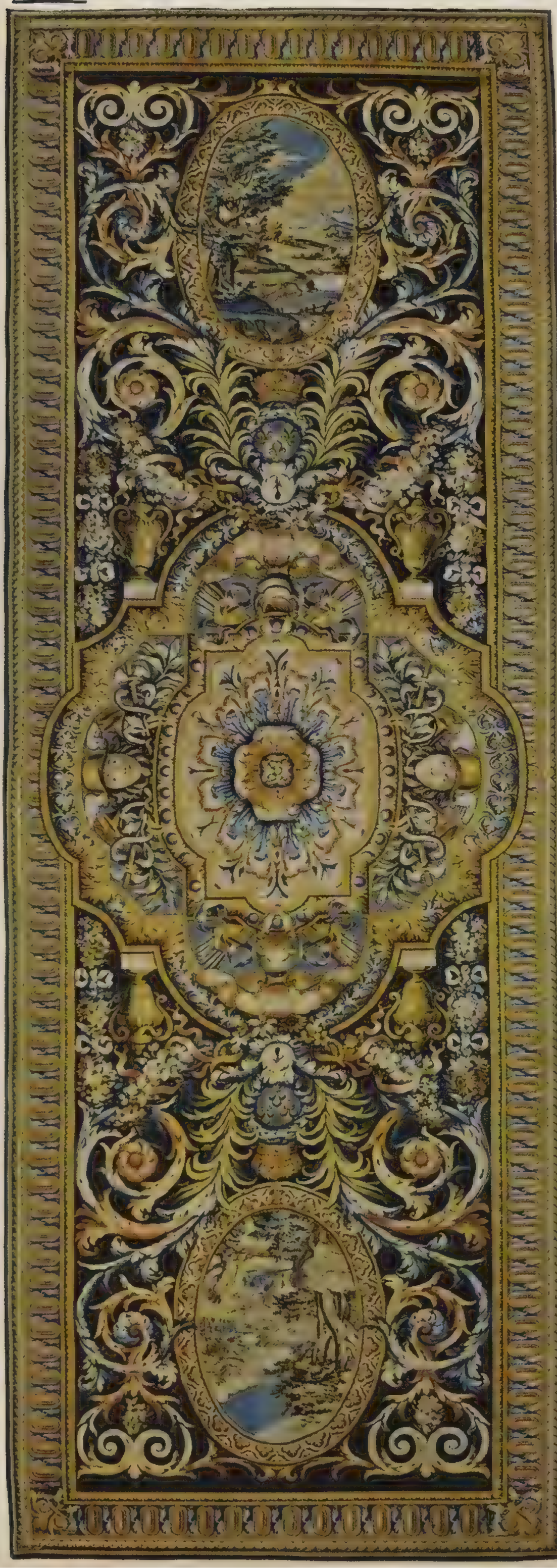
A COLLECTOR'S PURSUIT OF ART AND PERFECTION

A self-made scholar, Mrs. Charles Wrightsman is unique, for her mind is as well-dressed as her body. The effect of this combination is surprise. A known beauty with a low, rather sweet voice, she is controlled, driven, and definitely powerful like a small transistor. Although the Wrightsmans have undoubtedly one of the best private collections of eighteenth-century French furniture and *objets de vertu* in this country, Mrs. Wrightsman's own interests are European art from 1300 to 1900 with emphasis on the Italian Renaissance. (She is oblivious to American art.) The "irresistible blaze" of the New York apartment and the Palm Beach house comes partly from the rarity and beauty of the pieces and partly from the way the whole is put together. Only on the walls do the Wrightsmans get away from the French by hanging, among others, a Vermeer, four Canalettos, an El Greco, a La Tour, a Tiepolo. Mrs. Wrightsman runs the houses and the yacht they charter every summer as though she were the unseen, efficient head of an electronics company, only perhaps more efficiently. In her spare time—and she has it—she reads art history, art books, and history, goes to museums, important auctions, and looks for the additions to the Collection. Her own history is short. Born in Flint, Michigan, she lived as a child in New York. Later she studied at the Beverly Hills High School, and, in 1944, she married Charles Wrightsman. From that moment she began her true education by herself with the help of an increasing group of friends, many of them experts. At least two gifts she already possessed, curiosity and an instinctive knowledge of how to make people feel brilliant. In the past years she has had a head start as the dull ones rarely get to her. A coolly amused, prompt, accurate woman, she never discusses her own health or servant problems, topics that many people pass around as though they were hors d'oeuvres. Much of her time is spent at the New York Metropolitan Museum to which the Wrightsmans have given two superb Louis XV panelled rooms with two more in preparation plus eventually all the eighteenth-century French furniture and objects in their houses. This year the Metropolitan is publishing the first of six volumes, boxed, of the Wrightsman Collection, edited by J. B. Watson, the famous director of London's Wallace Collection. Much of the drudgery for these books was essentially done by Jayne Wrightsman who set up the situations for the experts. Last winter Mr. Wrightsman, as a present, established the $500,000 Jayne B. Wrightsman Lectureship at New York University's Institute of Fine Arts to bring to the Institute such great scholars as Sir Kenneth Clark, Dr. Erwin Panofsky, and Otto Demus. More about the Wrightsman collection appears on the following pages.

MR. AND MRS. WRIGHTSMAN, *above,* with an early El Greco. Mrs. Wrightsman, *right,* sitting on one of a pair of green-velvet stools, designed by Sené for Louis XVI of France. At left in that photograph, Clodion terra-cotta figures; at right above, one of four superb Canalettos, this one of the Grand Canal in Venice.



FRENCH TREASURES IN THE WRIGHTSMAN NEW YORK HOUSE



ROYAL SAVONNERIE CARPET ORDERED BY
LOUIS XIV FOR THE LOUVRE AND GIVEN
BY LOUIS XV TO A SPANISH DIPLOMAT.

DROP-FRONT SECRÉTAIRE, USED
BY THE CZARINA OF PAUL I
AT THE PALACE OF PAVLOVSK.



Here are some of Mrs. Wrightsman's favourites; all are royal pieces except one book which belonged to a royal mistress. The rare royal Savonnerie carpet designed by Charles Le Brun for the Grande Galerie of the Louvre was delivered in 1680. . . . The elaborate secrétaire, inlaid with *bleu-céleste* Sèvres porcelain, has been attributed to the great Martin Carlin. It stood in the boudoir of the Duchess Marie Feodorovna, who married Czar Paul I, son of Catherine the Great. . . . Fitted with a velvet pillow and made by Sené, this kennel was given by the Wrightsmans to the Metropolitan as they owned another. . . . This superb gold snuff box has, among its twelve oval miniatures, those of Louis XV and his wife, Queen Marie-Leszczynska. On the upper lid, at the left is a miniature of the Dauphine, at the right, that of the Dauphin, son of Louis XV. . . . One of two volumes of *Voyage Pittoresque d'Italie,* by Cochin and bound for Madame de Pompadour, mistress of Louis XV. . . . A marvellous travelling table, signed M. Carlin, has among its intricate fittings eighteen breakfast pieces of Sèvres and twenty-one of silver gilt. This *nécessaire* may have been given to the Princesse de Lamballe by Marie-Antoinette.



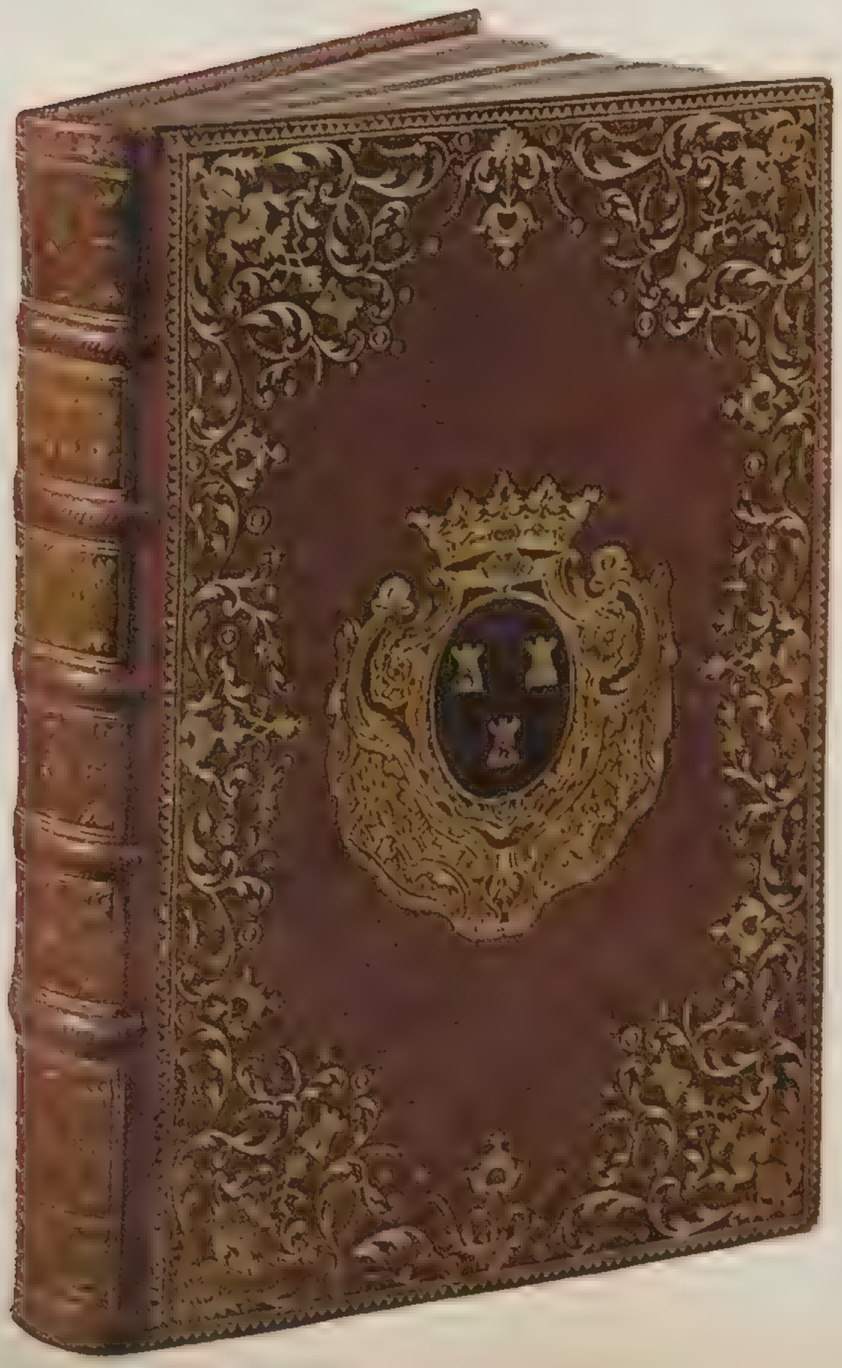
KENNEL OF BLUE SILK VELVET
FOR MARIE-ANTOINETTE'S DOG.



GOLD SNUFF BOX WITH
TWELVE MINIATURES, AFTER
NATTIER, OF THE FAMILY OF LOUIS XV.



TRAVELLING TABLE, FITTED WITH
SÈVRES PORCELAIN, ROCK CRYSTAL,
AND SILVER GILT.



BOOK, BOUND IN FRENCH MOROCCO
AND GILT, WITH THE ARMS
OF MADAME DE POMPADOUR.



MRS. WRIGHTSMAN, THE ENTHUSIASM OF COLLECTING

BY BRYAN ROBERTSON

The collection of Jayne and Charles Wrightsman is spectacular enough to speak for itself, though a degree of scholarship is useful if the full splendour is to register in all its complexity of associations with art history.

In all the Wrightsman activity Jayne Wrightsman plays a conspicuous part, but not merely as an amiable hostess. In her own household, she appears more as a well-mannered, inquisitive guest, benignly disinterested in her approach to people and situations. She enjoys life, but on her own muted and restrained terms. This relaxed, elegant, and self-composed woman, who appears to saunter unhurriedly through life in much the same coolly appraising and retentive way as she strolls through the Wrightsman-given eighteenth-century French rooms arranged entirely by her at the Metropolitan Museum, is an amateur scholar who lives up to the real meaning of the phrase. That is, her search for information, her considerable reading and learning, her correspondence, and her work as a whole—for work it is—is done for love and motivated by keen sensibility and enthusiasm.

All this to release, strengthen, and inform an innate passion for perfection which spends itself in endless time devoted to matching or copying subtle details of fine workmanship; discovering the mills of a factory which could repeat the motifs, stuffs, and dyes of a certain rare fabric; and the collation of material to be used in the catalogue raisonné of the Wrightsman collection. The zealous pursuit of perfection must have always been there as an outlet for idealism, and to confirm a need for stability. Jayne Wrightsman has worked on the accumulation and conservation of the collection with her husband from the beginning. She has not basked in a ready-made ambience but has actively created it. A conventionally passive life would bore her.

Her face is beautiful. The clear, high brow, the serene gaze and mildly withdrawn expression, the sense of guarded repose: All this adds up to a personality which, if veiled in some ways and introverted, counterpoints that (Continued on page 271)

MRS. WRIGHTSMAN, *left,* in pink ostrich plumes by Balenciaga. Mrs. Wrightsman, *right,* in Givenchy green satin, sitting on a Louis XV white cut-velvet sofa, signed by Pothier. On the black ebony Louis XV table, signed B.V.R.B., made for Madame de Pompadour, and which later belonged to the Duc de Richelieu, are some of the Wrightsmans' twenty-four rare snuff boxes. Over the sofa, in a room with masterpieces: Renoir's "Girl with Cat."

CECIL BEATON





FRENCH PRÊT-À-PORTER...

FASHION TO WEAR HERE AND NOW

The French have it made—and it's all prêt-à-porter here and now in the U.S.A. A whole new range, a whole new boom of fashions right off the peg—French at an instant clip, photographed on these and the next six pages at the Château de Chambord. Long-sleeved yellow crêpe, opposite: strict as an English schoolgirl's uniform—high yoke, middy sleeves, and the irrepressible kick of pleats. Dress by Anne Marie. Empire-banded white crêpe, left: the short and the long of it, cut straight as a T-shirt and striped in Empire bands of bright pailletted chenille. Both dresses by Chloe, in Bucol rayon crêpe. Dresses, on both pages, at Neiman-Marcus. Coiffures on these eight pages by Carita.

PRÊT-À-PORTER—
THE ROBE-SASHED COATS

Giant hound's-tooth panel coat, right: outsize brown-and-white tweed slashed from pocket to hem and piped in white leather—cool young snap for the cool young looks of Joanna Pettet, English, twenty-two, and starring in her second film, *Night of the Generals.* Robe-sashed coat by Emmanuelle Khanh for Pierre d'Alby, in Lalonde wool. Schoolgirl shoes by Carel. Reversible bathrobe coat, far right: two double-takes in café-au-lait wool ratine bound in café-noir leather; mid-calf and inside-out, left, or knee-top and outside-out, right, the way Duda Cavalcanti takes it—she's a bright young star from Brazil now on film in *Un Choix d'Assassins.* Both robe-sashed coats by Dejac. Boots by Carel, left, and by Tilbury, right. Coats, both pages: Neiman-Marcus.

WILLIAM KLEIN

Seven-eighths tent coat, below: double-faced camel wool rounding out in a welted arc from a snug little T-square yoke—and fly-fronting it over cuffed herringbone wool knee-pants. By Basta Mademoiselle. Tilbury boots. Martingaled pane-plaid coat, far right: white-crossed beige faced by beige—a martingale swings the back-panel, and Duda Cavalcanti swings the look. Wool coat and matching beige dress by Fouks. At Neiman-Marcus. Charles Jourdan shoes.

PRÊT-À-PORTER—
THE DOUBLE-FACED COATS


WILLIAM KLEIN



Sleeved reversible black wool crêpe, left,
notch-banded in white: little black
dress on a new pinnacle—worn by England's
Joanna Pettet. Dress by Chloé.
White velvet dots on organdie, below left,
swayed from a pailleted T-strap, and from
the slender shoulders of Joanna Pettet.
Short evening dress by Anne Marie,
in viscose and silk.
Both here and above: dresses
at Neiman-Marcus; Charles Jourdan shoes.
Welted beige whipcord pants-suit, right—
straight out of Saint Cyr and going at a
brisk clip, from upstanding collar to long, lean
leg. Fly-front wool turnout by Adolphe.
At Neiman-Marcus. Charles Jourdan boots.





P

RÊT-À-PORTER—
HERE AND NOW FASHIONS

Double-faced coat, reversible coat,
directly above: two great looks face-to-face—
bright robin's egg blue wool martingaled,
welted, and straight as a die, left; clear
orange wool reversing to chrome and tenting
out from welted raglan sleeves, right. Both
by Jeannette, one in Dumas Maury wool,
the other in Nattier wool. Carel shoes.
Sleeved off-white wool jersey, right—
here and now look welted for emphasis at the
snug upright collar, the deep pointed
yoke. Dress by Adolphe. At Neiman-Marcus.
Shoes by Charles Jourdan.
Camel's-hair dress and reversible jacket,
opposite, turned out with a marvellous
sense of ease, of colour—red and
black bands facing the jacket,
collaring the dress. Wool turnout
by Tiktiner. At Neiman-Marcus.

WILLIAM KLEIN

PENN PHOTOGRAPHS THE FOODS OF FRANCE:

LES SPÉCIALITÉS DU PAYS

Gathered on the next five pages in extraordinary still lifes by Irving Penn are some of the supreme triumphs of French eating brought together, in a tour de force of season-flaunting, all at their primes from the provinces and cities most celebrated for each delight. First: the high points of the country's horticulture, the sun-stung fruits and vegetables, the sunless mushrooms, the garden flavours unsurpassed in other countries for exact subtleties nourished by generations of care of—and care for—the soil. Then come the pleasures man has contrived by smoking, churning, pressing, aging, cosseting good things to pinnacles of taste and bouquet: the mosaics of charcuterie, the outstanding cheeses, the sweet butter and inimitable *crème fraîche,* the noble wines. Last: the *délices,* the crafty sweets of France with their beautiful names, the achievements of centuries of French confectionery seduction. For these unique photographs Penn worked with one of the most tantalizing headquarters of ingestibles in the world, Fauchon, in Paris the shop that is possibly the most consistent source of top quality foods throughout the year. Below are listed the *spécialités* that appear opposite and on the following pages. How many of the names can you match with their images? When curiosity—or hunger—get out of hand, answers may be found on page 274. And many of these French foods can be found this month at Neiman-Marcus.

FRUITS ET LEGUMES

1. Asperges de Vineuil
2. Melon de Cavaillon
3. Pêche du Bouches-du-Rhône
4. Raisin de Chasselas
5. Amande Verte de Provence
6. Figue du Var
7. Ail de Béziers
8. Truffes du Périgord
9. Aubergine de Vaucluse
10. Groseilles Rouges de Montreuil
11. Fraise du Bois d'Orléans
12. Girolle du Loir et Cher
13. Artichaut de Bretagne
14. Reine-Claude de Gironde
15. Champignon de Paris
16. Haricots Verts de Saumur
17. Tomate de Vaucluse

CHARCUTERIE, FROMAGES, VINS ET ALCOOLS

1. Tête de Veau
2. Motte de Beurre de Normandie
3. Pithiviers au Foin du Loiret
4. Cornichons, Oignons, et Poivrons au Vinaigre de Dijon
5. Armagnac 1885
6. Magnum de Bourgogne Rouge
7. Banon de Drôme
8. Langue Écarlate
9. Saucisson de Lyon Pistaché en Brioche
10. Vin Blanc d'Alsace
11. Pâté de Veau et Jambon en Croûte Sablé
12. Camembert de Normandie
13. Boudin
14. Crème Fraîche de Normandie
15. Pont-L'Évêque
16. Jambon de Bayonne
17. Andouillette de Vire
18. Saucisson à l'Ail
19. Cognac Fauchon 1946
20. Brie de Meaux
21. Crottin de Chavignoles
22. Roquefort
23. Valençay de Berry
24. Quenelle de Brochet
25. Pied de Cochon
26. Olivet Cendré du Loiret
27. Bordeaux Premier Grand Cru
28. Quenelle de Saumon Truffée
29. Moutarde de Meaux
30. Champagne Dom Pérignon
31. Saucisson de Lyon
32. Foie Gras de Strasbourg
33. Andouillette
34. Petits Pois à la Française

CONFISERIE ET PATISSERIE

1. Palet d'Or
2. Fruits confits de Provence
3. Chausson aux Pommes
4. Financier
5. Dragées
6. Cailloux
7. Pot de Crème au Chocolat
8. Palmier
9. Nonnette
10. Carolines au Café et au Chocolat
11. Caramel à la Crème
12. Feuilletés Pralinés
13. Barquette de Fraises
14. Tarte aux Poires et Reines-Claude
15. Croissant aux Pignons
16. Palet d'Anis
17. Madeleine de la Cloche d'Or
18. Pâte de Fruits
19. Nougat de Montélimar
20. Langues de Chat
21. Barquette de Poires
22. Grillotte à la Liqueur
23. Calisson d'Aix
24. Tuiles à l'Orange et à la Noix de Coco
25. Macarons (vanille, framboise, citron, chocolat, café, noix de coco)
26. Grosses Pralines
27. Tarte aux Cerises Noires, Pâte Feuilletée
28. Fruits Déguisés

THE FOOD OF FRANCE
FRUITS ET LÉGUMES



THE FOOD OF FRANCE

CHARCUTERIE, FROMAGES, VINS ET ALCOOLS


PARIS
PENN

THE FOOD OF FRANCE

CONFISERIE ET PÂTISSERIE

PENN

A WIZARDRY OF OISE

THE FRENCH COUNTRY HOUSE OF THE CLAUDE SERREULLES

BY VALENTINE LAWFORD

Among the deep woods and misty river valleys and fertile gardens of the department of the Oise, in a countryside beloved of horsemen and huntsmen, Impressionist painters and Romantic poets, lies Coutance, the little property of M. and Mme. Claude Serreulles. Sheltered by high stone walls at the edge of the village of Neuilly-sous-Clermont, the late eighteenth-century house, white, slate-roofed and dormered, small but stately and pure of line, has the ambiance of a château without a château's inconvenience. Below it, a little park, with a minor river of its own, leads away to a fruit and flower and vegetable garden and an oblique view of the tower of the village church. A formal garden with neatly raked paths is backed by an apple orchard sloping up towards the local forest. The short drive is redolent of boxwood drenched in sun. Indoors, the rooms smell of campanula and philadelphus, (Continued on page 267)

Coutance with its gardens, exuberant yet controlled, mirrors the pleasures of Mme. Claude Serreulles, shown, far right, *in her dense cutting garden. In the formal garden,* above, *postured plantings, set like floral frescoes in a framework of raked gravel.* Left, *the pale façade of Coutance lined with box looks,* right, *to a green park, a willowed pond of mallards.*

HORST

A WIZARDRY OF OISE

In the cool salon of Coutance, right, *faux-flowers on white linen echo stalks of blue delphiniums in a Chinese porcelain vase which serves as a doorstop for French windows leading to the formal garden. Frequent, fragrant bouquets, arranged by Mme. Serreulles, scent the salon,* left above, *all blue and white but for a Paisley throw in reds and pinks, and a patterned Persian carpet. On a table,* above, *painted roses, fresh roses, and a clasp of white syringa. The blue-walled flower room,* left, *with its white peg board of gardening gadgets and its resting houseplants was designed by Mme. Serreulles as part tool shed, part atelier.*

HORST





VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Paris: Clank! Clamp! Great new fashion from the two Khanhs. Here they come (left and below)—idea clothes . . . imaginative, spunky—the sort of rockets expected from Emmanuelle Khanh, and now, her husband, too. Emmanuelle's emerald crêpe shift (left)—suspended from a clanky plastic harness—the whip of hair caught in a shovel of the same green, metal-looking stuff; the whole thing a sort of sensuous, sinewy mobile . . . the idea of *suspension* in clothes fascinating, provocative. . . . "Some people say I'm sexually obsessed," says husband Nguyen Khanh. Nonsense. He's just intrigued with glorifying the bosom (below)—which sometimes means clamping the breasts beneath apricot-tinted plastic attached to orange cloqué lamé pyjamas. But, like any carefully engineered experiment, these designs are one-of-a-kind—that's always costly. So wait for the repercussions. There'll be plenty.



PETER CAINE

New York: The knit one, purl two-ers report in. From Sweden, the Mah-Jongs—short for Misses Helena Henscher, Veronica Nygren, Kristina Torsson—have sent their collection of long-sleeved colourful shifts; for instance, lavender background, a wave of beach-plum colour rippling across the bosom. Around $40; Lord & Taylor's Young New Yorker boutique. From France, Janine Proco has sent her 100% super collection of knit dresses, sweaters, pants tailleurs—only to T. Jones's boutique. $65 to $200. 15 West 57th Street.

Rome: Sonny in a tie? Chér in a skirt? Nobody can remember *when* Sonny last put on a tie. And everyone knows Chér only wears her own-designed bell-bottoms. But there comes a time—even in the life of a top pop recording team—when to dress, standard proper, is to make the scene, real. So that's why Chér looked for a "contemporary dress in wine colour" at London's swinging boutique, "Biba" . . . and Sonny shopped for a black antelope suède suit, white shirt, black tie—for an audience with Pope Paul VI. . . .







JACK ROBINSON

New York: Follow Wendy Vanderbilt on a boutiqueing— which might begin on West 42nd Street at every fashion-body's Army-Navy store—Richards. (Ah, how times have changed chez Richards, nowadays there's not a minute without a pretty girl upstaging the men, shopping for work shirts, surplus gear, jeans, rugged, real outdoor togs.) Here's what Wendy found (above)—the latest fashion you might say. The best military topcoat—copied from World War I doughboy's, made in peajacket fabric, buttoned in brass. It's cut in men's or boy's sizes, but that's easily altered. Richards Army-Navy Store is at 233 West 42nd Street. . . . Now for a change of pace. Zip uptown to the plus-luxe—"The Boutique on the Second Floor" of Bergdorf's. It's such fun to sink into all the luxury of the surroundings . . . to slip into Halston's thick, silky, satin striped burnoose (above centre) . . . to climb into Emeric Partos's fur "union suit"—all curly champagne Persian lamb—feet, leggings, and reefer—with a wool chemise to match. No wonder Wendy has this fantasy (above right), imagining herself sweeping out of a big black limousine, for more boutiqueing. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

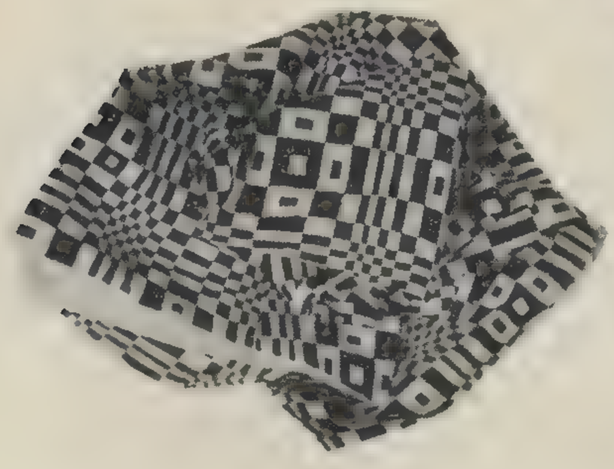






CATERINE MILINAIRE

Paint in it. Play in it. It's paper, so have a good time in it.

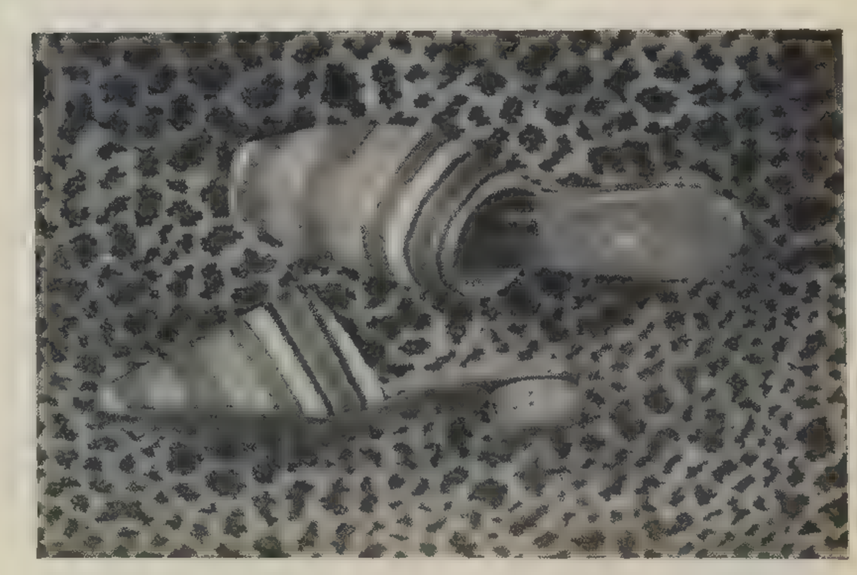


And when you're tired of it, crumple it up and sack it. That's what the whole big business of paper fashion is about. It's the chance to have a hoot with fashion—to be a devil-may-care. . . . Wendy Vanderbilt (above) pots around the house in her paper frocks . . . finds they're ideal to birdwatch, to muse, to paint in. . . . The black-and-white print, the peachy pink, back-bowed job, the angel-sleeved white with a lacquer finish; all are made of Kaycel (Kleenex and nylon), designed by Elisa Daggs Inc. Each about $3. At Bonwit Teller's 4th floor S'fari Boutique. . . . Shifty tents, op art or bandana print, can be had for $1.25 from Scott Paper Company, Paper-Caper, Box 1966-0, Philadelphia, Pennsylvania. . . . The "Waste Paper Boutique" is the place to find a Paisley print floor-length "robe de style," $3.98; a silver-foil to the floor shift, $8.99; or a paint-your-own-dress-white A-line paper shape and a box of paints—$4, complete. Abraham & Straus, 420 Fulton Street, Brooklyn, N. Y. . . . The "Paper Boutique" of Stern Bros. on West 42nd Street has silvery tin-foil paper dresses, and paint-your-own's, too . . . same kind of prices. . . . From Gimbels, 34th and Broadway "Waste Basket Boutique," comes an excellent fitted, flared shift, black-and-white print $1.29. . . . Some paper dresses can take ten wearings. They're all supposed to be fire-resistant till the first washing. . . . And this is just the beginning. Next month comes "The Paperworks," a boutique on Madison Avenue in the Sixties—address to be disclosed soon—that will sell only paper. Paper furniture, draperies, sheets, bedspreads, lingerie—it's the idea of "things to last a weekend. . . ."



PETER CAINE

Paris: Italy's contribution to the haute boutique scene is Simonetta, who stuffs her Paris boutique with the pleasures turned out in her Paris and Rome ateliers. Caught browsing about (left), Mme. Taki Theodoracopulos, one of the prettiest of the pretty young women in Paris. Her Simonetta coat, heather-grey one side, caramel-pink the other. In the foreground, a nifty bit of black-and-white striped wool jersey. . . . Simonetta, 40 rue François Premier. . . .



Africana—right to the tippy toes. It's no wonder it's worked right down to slippers—any fashion that's gotten the toehold the African influence has is bound to. Little square-toed, spool-heeled mules—made of Kente cloth, woven in strips of parrot-yellow, red, green, blue—are part of a collection of shoes and boots all made of African fabrics by Malcolm Arbita of L'Africana. These, about $30. He's also the gentleman who designs the floaty caftans of, natch, African fabrics. All at Allen & Cole boutique, 150 East 54th Street. . . .



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Country Manor*, 4-piece place setting, $33.50

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*Pattern Copyright by Towle

Prices for 4-piece place setting (teaspoon, fork, knife, salad fork) ©Towle 1966



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The Museum of Modern Art

Christmas brochure

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1



2

FASHIONS

French Fortnight: The 10th annual Neiman-Marcus salute to a foreign country turns once more to France. Here, from French ateliers, delights from this collection.

1. Country Luncheon: Porcelain owls; small, $130; large, $200. Ecru linen Porthault cloth. Baccarat "Harcourt" crystal decanters, $50 ea. Christofle sterling cups; handled "Hennin," $40; "Anselme," $27; engraved "Godrons," $48; "Vendôme" eggcup, $9. "America" flatware. Porcelain d'Anteil plate, $12; ashtray, $7.50. Duckhead lighter, $25.

2. Louis XVI Salon: The great Paris decorating house of Jansen has sent an entire room. In it are rare vermeil pieces by master goldsmith Henry Auguste. A ewer and basin, C. 1789, candelabra similar to a silver pair in the Metropolitan Museum.

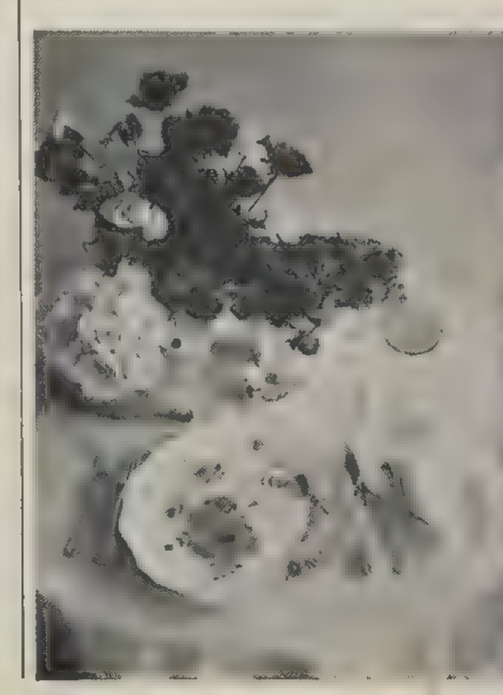
3. Louis XVI Console: Also in Jansen's salon; exquisite console-desserte in Chinese lacquer, ebonized wood, ormolu; signed: M.G. Cramer JME.

4. Chinoiserie and Roses: Vases of vari-coloured roses, one a copy of a Chinese porcelain frog, $35. Florgalle cloth with roses, Ottavia, $35.



3





4

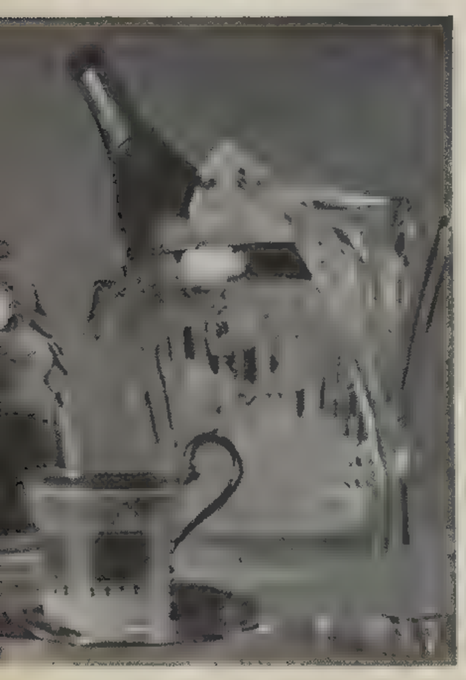


5





IN LIVING



"Anemone" plate, Limoges china by Céralene, $11. Baccarat "Gascogne" goblet, $7; Rhine wine, $14.50. Christofle "Vendôme" plated silver.

5. Côtes de France: Colette Gueden of the Atelier Primavera Au Printemps designed collectors' tables for the Fortnight. Here: checked cotton cloth from Calvados. Luneville pottery plates, "The Coasts of France." Compasses-in-pewter ashtrays. A ship in a bottle between two hourglasses.

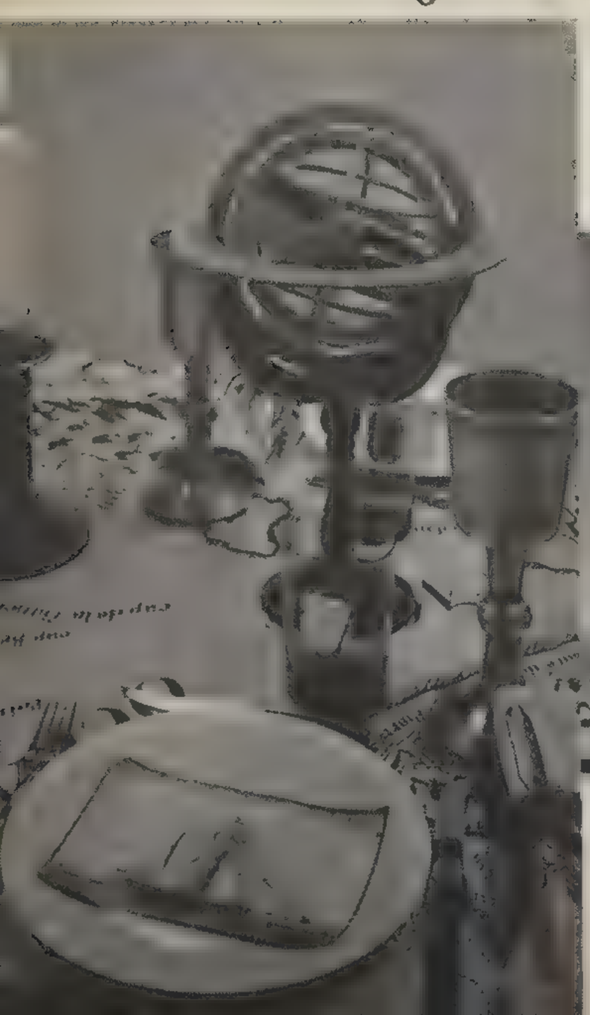
6. Diner d'Artistes: A Colette Gueden table with paintbox print cotton cloth, artist's palette mats, Limoges plates. Porcelain palette ashtrays, 18-cup china coffeepot.

7. Champagne Supper with Shells: Flowers fill a nautilus shell, $15. Rigaud's shell owls, $130 ea. Ottavia's Florgalle cloth, "Pavot," $39.50. Crystal champagne bucket, $65; flute, Baccarat's "Harcourt," $22. Limoges demitasse cup, "Imperial," $49.

8. Les Pirates: Printed cotton cloth for a Colette Gueden table setting. Porcelain ship plates. Pewter mugs, candlesticks from the Basses Pyrénées. Smoked glass goblets. In the centre, an antique astrolabe.

8

9. The Blue Bathroom: Frosted glass "butterfly" scent bottles, $5 pr. Frosted blue bottles: round, $8.50 pr.; square, $15. Porthault towel, $4.25. Watch faces in a plastic block, $200.





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9



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The fashion under the fashion

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HORST

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Serreulles House

(Continued from page 256)

sweet William and sweet scabious, and half-a-dozen varieties of ancient and modern rose.

Five years ago, when the Serreulles bought Coutance, the house was little better than a ruin, with parts of its roof wide open to the weather, and its stables—now converted into guest rooms for the friends of Madame Serreulles's three grown-up children—an apparently unsalvageable wreck. The garden didn't even exist.

The house was built at the end of the reign of Louis XVI by a certain Sieur de Coutance to replace his earlier and far larger residence which had been destroyed by fire. Legend has it that he was not a very desirable character, holding up for ransom anyone who crossed his estate. During the Revolution, the enraged populace did him to death in his dining room, and the new house was never completed. When the Serreulles first saw it, it was occupied by five families of former wartime refugees.

The present mistress of Coutance, an intrinsic part of whose charm is an occasional, engagingly reckless frankness, says that her husband, "who has no imagination," and who is far more interested in shooting than in houses and gardens, failed utterly to appreciate the possibilities of the place. Since she is even franker about herself than about others, she adds that she would never have dreamt of buying the place if she had then known what gardening was.

By now, Marie-Hélène Serreulles knows a great deal about gardening. The beauty and variety of her *potager-à-fleurs,* the luxuriance of her shrubs, the inviting shade of her green outdoor "rooms," are proofs of a gardener's talent and experience as unmistakable as the talent and sensitivity and meticulous attention to detail with which she has transformed and furnished her house. Not that the word talent is adequate in either context: passion, verging on mania, would be nearer the mark. Inside and out, Coutance today is quite simply the product of a perfectionist.

The garden was the first thing Mme. Serreulles undertook to redesign, or more accurately, to create completely afresh. For two years, she and her family put up with the house much as it was. Then she set to work on that, too.

In addition to converting the stables—not to mention refurbishing the ancient dovecote and stocking it with fantail pigeons—she has rehabilitated and rearranged the house from hall to attic, installed bathrooms, and modernized the kitchens. Most recently, she has built on the kind of room that she of all women considers indispensable: part gun room, part cloak room, part tool-shed, part flower-room, and part greenhouse. Characteristically, the new room is both orderly and enchanting, spotless and picturesque. From without, the little low wing, trellised and grown with pyracantha, adds a needed touch of robustness to the house, which is only one room thick throughout, and places it firmly in its setting. From within, seen through the door of the adjoining salon, a sky-blue painted wall serves as a trompe-l'oeil open-air background for resting houseplants and cut flowers awaiting arrangement.

There is not a single big room in the house. Yet nowhere does it seem cramped. Even in the salon, with its astonishing number of lesser rooms-within-a-room, the tall windows on either side are a perpetual reminder of the proximity of grass and flower beds, clouds and trees. White walls with the faintest grey pattern complete the illusion of space. Like a camouflage, the copious use of one blue-and-white flower-patterned linen for the curtains and almost all the furniture (including the card table and the fire screen) diminishes the size and number of the large and comfortable armchairs. An abundance of objects in blue and white porcelain and an ever-changing succession of exquisitely arranged vases of flowers beguile, yet never bewilder the eye.

(Continued on page 268)

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Serreulles House

(Continued from page 267)

In the dining room, white walls and pale-blue curtains, pale blue-and-white chairs, blue-and-white plates, white napkins and blue glass decanters recall the salon's blue-and-white motif. The wine is meant to be drunk, and the strawberries are meant to be eaten; in the meantime they perform the same decorative function as the Paisley shawl over the back of an armchair and the scarlet book on a table in the salon: providing essential accents of red.

Such all-embracing dexterity is impressive, but only in the pleasantest way. If anything is overwhelming here, it is simply the implicit tour de force. Outwardly, this whole interior seems as natural, harmonious, and satisfying as a complex jigsaw puzzle, solved.

"I am the world's worst bore, I see everything," says Madame Serreulles, interrupting the conversation at intervals to shift the leg of a Victorian side table half an inch closer to the wall, or to remove one blossom, presumably only ninety-nine percent perfect, from the depths of a bouquet. If her preternatural vision never lets her rest, the result is anything but a bore to the observer. In her garden, the visitor's eye, forewarned, notes innumerable subtleties of resemblance and relationship between the garden and the house.

The transition between interior and exterior has been softened, almost eliminated, by two tall blue-and-white vases of delphiniums placed one inside, one outside, a French window; by two stone tables, ivy-entwined, at the edge of the formal garden; by blue-and-white flowerpots and blue-and-white china stools on the path.

Like the house, the garden is a relatively small one. The park is merely a narrow field, but its geometrical swaths of mown hay make it seem to stretch away into infinity. The river, which is rather less than a stream, mysteriously passes under the house, emerges lower down as a rectangular *pièce d'eau*, turns a sharp corner to become a wide pond, and vanishes equally mysteriously. Yet, along its short course there are steps and a landing stage, a boat moored at the water's edge, a romantically decaying, roofed-in *lavoir*—once used for washing the household linen—and two species of duck, one highly colourful, cruising under the willows. Elm, ash, and sycamore line the river's banks, which are fringed with narcissus and jonquil in spring, and in summer with clumps of columbine.

On the stone wall near the cutting garden, vines and creepers are interspersed with familiar and unfamiliar, old-fashioned and up-to-the-minute roses. Like many knowledgeable gardeners nowadays, Mme. Serreulles has a predilection for shrub roses, and a taste for miniature plants: dwarf pansies, dwarf dianthus, Tom Thumb dahlias. She cultivates sweet-smelling herbs and cherishes traditional gardening practices which have largely been so long forgotten—no doubt because they require time and trouble—that when revived they seem the height of originality.

Her black currants and gooseberries are grown as standards. She twines a pink rambler around the trunk of an ash, and trains pompon and New Dawn roses up apple trees. An expertly pruned apple hedge, hardly more than a foot high but bearing healthy apples, is planted along its base with strawberries. Her Jonathan apple trees are clipped, *en boule*. She loves green flowers. She seeks out shrubs that attract butterflies and birds; saves her lavender-stalks, dries them in the sun, and uses them to perfume her winter fires.

Since Mme. Serreulles is apt to apologize even more for her garden than for her house, it is likely that her garden is the closer to her heart. Yet her care for her fruit and flowers, birds and butterflies never prevents her thinking simultaneously about her guests. On the contrary, visitors to Coutance are so spoiled and cosseted, their least conceivable wants and desires are so brilliantly forestalled, that it might seem she regarded them as explorers on an expedition of indescribable hardship, instead of privileged sybarites in one of the most comfortable and congenial private houses in one of the most civilized countries in the world.

As like as not, guests invited to Coutance for the first time will receive typewritten travelling instructions giving several alternative routes for reaching Neuilly-sous-Clermont, depending on the estimated heaviness of the traffic, their taste in landscape, and the opening and closing of the factories on the main road. In their rooms, they will find a stock of provisions for every eventuality: spare blankets wrapped in cellophane, an extravagant number of hangers, x-stools for their luggage, a shoe-shining kit, a sewing-kit, and kettle, teapot, teacups, tea caddy, and electric water heater, in case they happen to be the sort of people who like to start their day early and on their own. As if all that were not sufficient, in every bedroom there is a list indicating not just what has been provided, but exactly where the provisions are to be found.

In the converted stables, the friends of Madame Serreulles's children have their own living room and kitchen. In each of their bedrooms there is a candle beside the bed and a box of matches tied to the candlestick with string, all within easy reach if a light bulb fuses or the current fails.

Such painstaking thoroughness might be almost oppressive, were it not that Mme. Serreulles has the ability to combine enchantment with efficiency, beauty with function: Her lists and suggested routes are exquisite productions, as well as marvels of precision; the spare blankets are objects of luxury; the bedroom tea sets are very pretty. The windows of the stable bedrooms look out in spring, unforgettably, through a frame of pear blossom onto the open fields beyond.

Coutance is perhaps the only house left in the world where a man on arrival is offered

a choice of boutonnières. He finds them waiting for him on the shelf under the mirror in the little room where he washes his hands.

For Madame Serreulles, being the perfect *maîtresse de maison* in the perfect country house is only one of a number of full lives. Even though the three children of her former marriage to Comte Philippe de Ganay are now all of an age to live away from home, she follows their fortunes and misfortunes with a characteristic combination of laissez-faire and rigorous attention. She describes her married life as a miracle—about the only thing that even her kind of perfectionism feels no urge to perfect. Claude Serreulles, a highly intelligent man who in his youth played a distinguished rôle in the immediate entourage of General de Gaulle in London during the darkest days of World War II, is now a successful businessman with wide interests in France and abroad. The Serreulles travel much together. They have an apartment in Paris and indulge in the pleasures (and cope with the cut-and-thrust) of Paris social life.

Less predictably, Madame Serreulles has a business career of her own. Ten years ago she began to work for Jean Schlumberger, the internationally celebrated designer of jewels, finally becoming *directrice* of his Paris house. During his absences in America, she has been largely responsible for the superintendence of his Paris craftsmen's work, the reception of his Paris clients, and the organization of his French business. Since she acquired a country house, she spends less than half the week in Paris, and her working hours are less frequent and regular than before. But she is always available if needed, and whenever Monsieur Schlumberger is in Paris, she devotes all her time to her job.

At Coutance she enjoys the widest scope for her never-ending search for perfection. No new household formula is too trivial for her to study, no gardening knack too hard for her to master—provided it promises to make life in the slightest degree more pleasant for her family, for her friends, and therefore for herself. Wherever she goes, she notes a plant, a recipe, a way of lighting, even a way of washing dishes: to be adopted, and if possible improved upon, when she reaches home. In the words of a friend: "If Marie-Hélène heard that the best shoe polish was made in Patagonia, she would send for it, and get it by return mail."

Her house, her garden, could only be in France. Perhaps only in France is one likely to come across such a woman: lightning-quick witted yet painstakingly, almost ploddingly industrious, with the kind of touch that is both airy and workmanlike, and the kind of hand that is never still, yet sullies nothing.

Possibly because Mme. Serreulles is originally from Bordeaux, a city with a secular, pro-Anglo-Saxon tradition, her mind seems more open than many French minds to the world beyond France. She is an outspoken Anglophile, and has vastly enjoyed her visits to America.

She admits that she has learned much from two of her friends in particular: the British-born Baronne Geoffroy de Waldner, whose property at Mortefontaine lies not many miles away from Coutance, and Mrs. Paul Mellon, whom she has visited at Upperville, Virginia, and in the West Indies. But although the influence of both these friends is perceptible at Coutance, the whole, many-sided creation is individual, original and her own. The best way to define its quality is to say that one wouldn't be remotely surprised to discover that, throughout the night before the arrival of the least important of her visitors, Madame Serreulles didn't sleep at all, but passed the time washing and drying her flowers as well as her porcelain, dusting their leaves as though they were bindings or bibelots, and polishing their petals like objects in gold or precious stone.

Three recipes from Mme. Serreulles appear on the next page.

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Three recipes from Mme. Claude Serreulles

(Continued from page 269)

Sole with Cucumber Salad for six

6 large filets of sole
6 cucumbers
½ pint heavy cream
Juice of 1 lemon
1 tablespoon chopped tarragon
Tarragon leaves
1 peeled lemon, thin-sliced
Salt

Poach the sole filets in salted water for 10 minutes. Drain and chill well. Peel and slice the cucumbers as thin as possible. Salt well, and let stand 2 hours in the refrigerator. Rinse in cold water several times. Dry well, pressing out water. Mix with cream, lemon juice, chopped fresh tarragon. Arrange the sole to one side of an oval dish, cucumber salad to the other and decorate with tarragon leaves and half-slices of lemon. Serve very cold.

Peaches without Alcohol for eight

10 large peaches
⅔ cup sugar
1½ cups strawberry syrup
1½ cups raspberry syrup
Juice of 1 lemon
½ cup slivered blanched almonds
Optional: Fresh strawberries, raspberries, or blackberries

Peel and cut peaches into 8 pieces each. Sprinkle with sugar. Add syrups and lemon juice. Chill well. At serving time sprinkle with almonds. Fresh berries may be added as decoration.

Cheese and Crêpes for eight

24 thin, 8-inch crêpes
8 tablespoons butter
6 tablespoons flour
3 cups hot milk
1 cup grated Gruyère cheese
Salt and white pepper
¼ teaspoon nutmeg, or more
Make crêpes according to any good recipe. For filling:

Melt the butter, add the flour, and cook, stirring occasionally, over a low fire for 3 minutes until slightly golden. Take off the fire, and add the hot milk stirring briskly. Bring to a simmer. Add salt, pepper, and nutmeg to taste. Simmer a few minutes. Add the cheese, stirring until melted. Dot the sauce with butter and reserve. Heat a heavy 8-inch skillet until a drop of water dances. Pour in 2 teaspoons butter and swirl around the pan. Do the same with ¼ cup of batter, swirling it around the pan as quickly as possible. Cook 1 minute or until golden. Turn with spatula or fork. Cook about 30 seconds. Repeat until 24 pancakes are made. Stack 12 pancakes each on 2 oven-to-table platters, coating each pancake with cheese filling. Dot top of stacks with butter and sprinkle with additional cheese. Place in a hot oven until bubbly. Serve immediately, cut like pies.

Vogue Patterns

(Continued from page 90; other views, yardages, details)

A nifty little coat in pale-banana melton cloth—bias collar; also long version. Pattern includes a halter-necked, A-shaped dress, short or long. Vogue Paris Original Model 1668, designed by Dior. Sizes 10 to 16. Size 14 coat requires three yards of 54″ fabric without nap. $3.50. Canada, $3.85.



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Wrightsman collection

(Continued from page 240)

of her husband. Charles Wrightsman's view of history is a practical, working activity: He sees particular events as the prototype or the corroboration of living issues in the modern world. He is essentially concerned with the present—and tomorrow. For Jayne Wrightsman, history is rather more romantic. It is seen for its own sake, with little comment, and explored rather more for idealism, for perfect standards which are now hard to achieve. Feminine pursuits for her are relegated, surprisingly enough, to an almost perfunctory, throwaway level. A certain pattern of living is organized, an undemanding style established, and the minimum of time given up to it all. She would genuinely prefer to be in the Metropolitan, or reading, or following up some new clue relevant to her furniture or paintings. Her intentness of manner, relaxed, quizzical, is totally serious.

Jayne and Charles Wrightsman have built up their collection over a period of little more than a decade, like a general and his A.D.C. conducting a pleasurable exercise in field tactics rather than a military campaign. Whenever an old house is demolished in Paris, for example, Wrightsman's agent will step in and salvage the parquetry floors —otherwise they might well be lost.

Wrightsman has been concerned, all his life, with geology, engineering, and oil deposits. A man of determination and impressive strength of character, he made his fortune himself; it was not inherited. He overcame asthma as a child and became a crack polo player as well as one of the early aviators in the First World War. Apart from his need for action, the very nature of his work has implanted in Wrightsman certain radical instincts, in the sense that he likes to get to the roots of things quickly and is bored by irrelevance or pretense. In this way, the man and his house make a curiously logical whole: The measured energy and clear-sightedness of this collector, as a person, are matched by the lucidity of his eighteenth-century surroundings.

For if the intelligence of that time was geared towards scientific and philosophical inquiry, husbandry of the land, livestock and agricultural research, it also disclosed itself in the perfect device of a lock and key as well as in its imaginative design in formal terms culled from the most appropriate materials and substances. Eighteenth-century decoration was lighthearted and singularly pure when it stemmed from a time of reasonable security; only the later stages produced irresponsibility, as it were, when function became overburdened or corrupted by excessive detail. The tradition of sound craftsmanship was constant.

Wrightsman's quest for the root of things has led him inevitably to Greece. He and Jayne Wrightsman have made several lengthy archaeological-cum-historical journeys in recent years on the mainland and among the islands: forays of exceptional thoroughness in which a mere itinerary turns into a complex saga. Jayne Wrightsman professes to be overweighted by all this activity and to yearn on occasion for the leisure of a season in an English or French country house. But she does in fact share her husband's liking for punctuality and precision, and a schedule which, if less full, ideally, is certainly as well-regulated and planned with equal exactness. Her days are never idle: They have the security of an ordered ritual.

The collection which surrounds the Wrightsmans, and occupies so much of their time, echoes their mutual liking for order and precision. It reflects, most evidently, Charles Wrightsman's admiration for solid achievement, for concrete facts rather than nebulous hypotheses. And here, all the subtleties of craftsmanship engage his sympathy, quite apart from the obvious pleasure and comforts

(Continued on page 272)



Available at B. Forman Co., Rochester; Adam, Meldrum & Anderson Co., Buffalo; Bonwit Teller, New York.



Wrightsman collection

(Continued from page 271)

they provide. It is hard to gauge his reactions to the ethos of the French eighteenth century as an historical period because he gives the impression that history once learned must be kept in its place: Wrightsman has a characteristically American love of progress and a sense of the present. An alabaster bust of Diderot by Houdon faces one in the hall of his house at Palm Beach; but one wonders how Voltaire, that mocking and irreverent spirit, would fit into his scheme. Jayne Wrightsman has a more feminine relish for the wit, charm, and intrigue of the period, at variance with her own candour. But this is a digression.

The fact must be stressed that the Wrightsman collection as an imaginative gesture is totally unintimidating, though impressive, because it is their physical home —and this, divided between a New York apartment and a Palm Beach house, is used up to the hilt for all the pleasure and practicalities of married life.

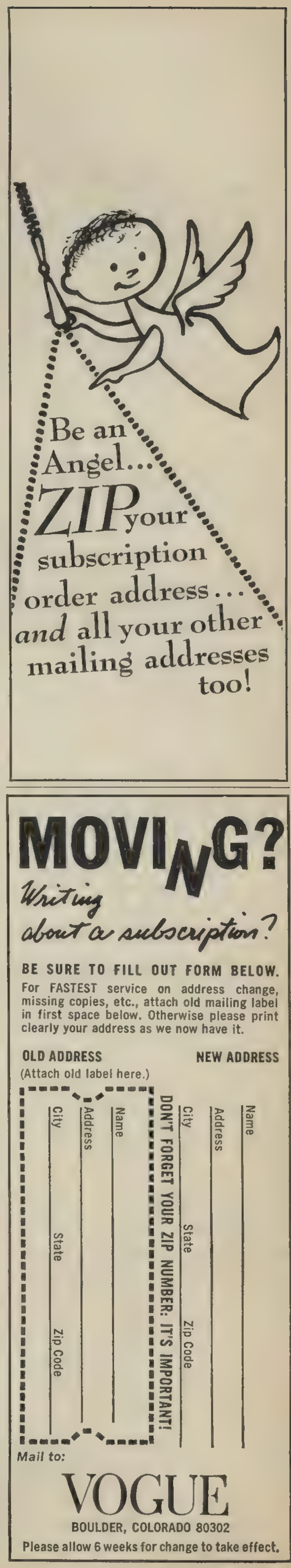
The Wrightsmans do not clothe themselves with their surroundings. They cherish the historical significance of their possessions, however, and they have gradually invoked the expert help of an elaborate battery of critical and scholarly attention. Theodore Rousseau of the Metropolitan Museum is a friend who has done much to extend and perfect the collection; Francis Watson, who directs London's Wallace Collection, Sir Kenneth Clark, and John Pope-Hennessy are also among the friends and art historians who have made sustained or momentary contributions to the general background of knowledge. (The late James Rorimer, then director of the Metropolitan Museum, was a close friend.)

Jayne Wrightsman's standards are not easily upset, let alone eclipsed. It is difficult to outmatch the pristine simplicity of the group of rock-crystal toilet bottles, which once belonged to Madame Du Barry, on her dressing table; or subdue, with clothes or jewellery, the brilliance of the great rock-crystal chandelier which hangs in her New York dining room, a room of magnificent austerity with a dry and absolute lack of extraneous detail. Unconsciously, Jayne Wrightsman dresses tactfully and beautifully. The tact is addressed to her own personality and identity, not to the Collection, but, in fact, the style works well.

Even to an innocent eye, the first impact of the Wrightsmans' houses as an easy, unforced tableau is astonishing. The spirits rise immediately: Everything seems to be flooded with sunlight, air, and space, each identity or object glittering, sparkling—and softened by extraordinary chords of colour. The coral-tangerine velvet of certain chairs, for instance, the faded Antwerp blue and ivory of others, or the daffodil yellow of toile-de-Jouy curtains are demure foils for the lustrous enamelled boxes and gleaming candelabra; the brilliantly coloured Meissen porcelain birds by Kaendler placed in niches on the walls of the library in the New York apartment add to this atmosphere of levitation.

In the same room, giving a slight sensation of vertigo because it is placed vertically on a wall, is Tiepolo's study, at once intimate and learned, for a ceiling at Würzburg. Gradually, the happy glance of an innocent eye turns into an inquiring gaze, appropriate enough for the art and the embellishments of the French eighteenth century which has its own sharply delineated curiosity and rationale.

This extraordinary gathering of furniture, boiseries, carpets, doors, walls, and floors of the period, and a handful of startling paintings is not oppressive. If the eighteenth century was a phase in history remarkable for its sense of physical dash and probity and spiritual scrutiny, it was also most happily enlightened and believed in gaiety, charm, and prettiness to enliven the weight of luxury. And not without a measure of astringency, for the general poverty and the first convulsions of



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social change in Europe gave an extra edge to the opulence of its decoration, a notably scrupulous refinement to its ornament.

The apartment is full of formal statements of one kind or another, covering a broad range, which paradoxically have a unifying thread, possibly determined by Jayne Wrightsman's personality. There are underlying consistencies of taste. The calmness, refinement, and spiritual insight of Vermeer's portrait of his daughter; the stillness and obsessive sense of objects, folds of drapery, and play of light and shade in the great "Penitent Magdalen" of Georges de la Tour; the artful interplay of personages, vertical poles, and space intervals in Domenico Tiepolo's "Water Carnival"—all is possessed by a classical sense of order.

Even the Renoir shares this quality. The design and structure are more forceful than usual: An incandescent painting with tough architectural qualities in the composition repeats informally, a century later, the more obvious architectural characteristics of the group of Canalettos. The drawing of hands by Watteau which hangs in Jayne Wrightsman's bedroom has the same classic and sensual concentration.

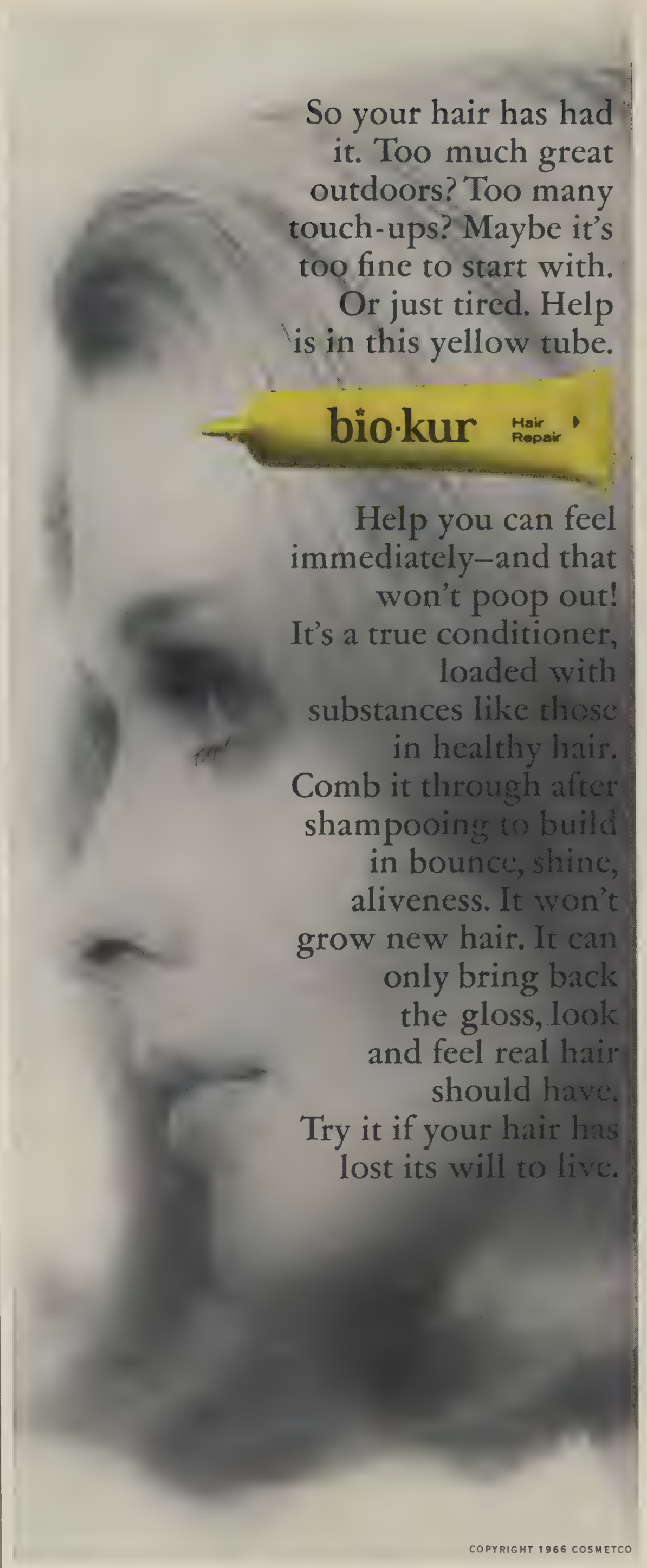
Delicacy plays its part in these great rooms, with their equally great paintings and objets d'art, but the delicacy is also robust. The El Greco "Christ Healing the Blind" has its own typically dazzling theatricality, but it is also unusually ordered, disciplined, and clear in articulation, like the quieter, more sombre Gerard David "Madonna and Child." There is one Monet in the collection, a garden scene in high summer with heavy trees, and even this has a wiry, scratchy formal compression, drier and less effulgent than usual.

Jayne Wrightsman likes the comforts of sun and warmth in the winter, as we all do; and the Palm Beach house, by private plane, is conveniently near her husband's office in Houston. But an early youth in California has left her with an almost Puritan impatience with the pleasurable indolence of life in a good climate that can become mindless: She misses New York and those special pursuits of instruction, so diligently upheld; and looks upon Palm Beach as an agreeable but vaguely irrelevant banishment. Even so, she continues to read a great deal and to work on the catalogue raisonné, and elaborate photographic archives are at hand. The Wrightsmans' informal existence includes a swimming pool heated to a permanent temperature of 90°.

Full of treasures, like the New York apartment, the house achieves an exotic, almost surrealist note heightened by the juxtaposition of eighteenth-century Chinese wallpaper, carved Indian beds, French boiseries, rugs and carpets, and objets d'art, with lush tropical plants and trees filling gardens bathed in the searing quality of the Florida light, with its stormy, rather lurid undercurrents.

It is strange to turn the pages of an original edition of La Fontaine's *Fables* and look out across French bronze-doré candelabra placed on Régence tables, beyond the elaborations of French patterning and texture, to the deep blue and red of an American tropical sunset, with glowing green fishtail palm fronds, soft melaleuca trees, and pale crinum lilies from Sumatra silhouetted in the warm night air. In the corner of one's eye is a bronze of a boy removing a thorn from his foot, by L'Antico, the court sculptor to Isabella d'Este.

You hear the swishing, incessant sound of the sea and there by the shore are the tall drooping shapes of coconut palms silhouetted against the night sky. Jules Supervielle would warm to this bizarre interplay between terrain and occupancy. It is immensely agreeable, self-contained, and, in some odd fashion, appropriate. The humid air has its own opulence to meet, on equal terms, the luxury within the house.



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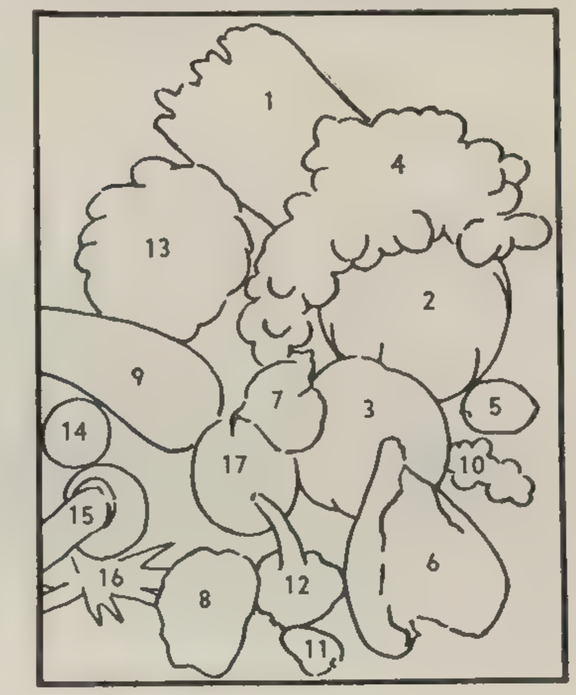


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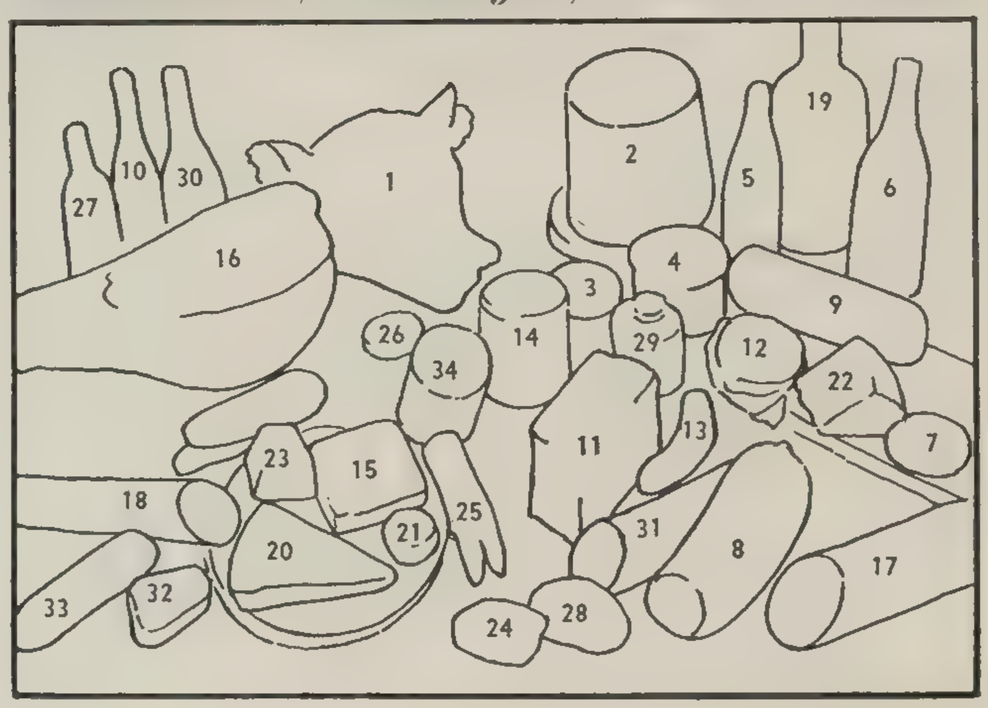
The Food of France

The French foods and wines listed on page 250 are identified on these diagrams of the photographs on pages 251–255. If you (a) identified one half of the objects photographed, you know your way around French restaurants; (b) got more than one half right, you must set the best table in town; (c) got almost all right, you have to be a cordon bleu chef.

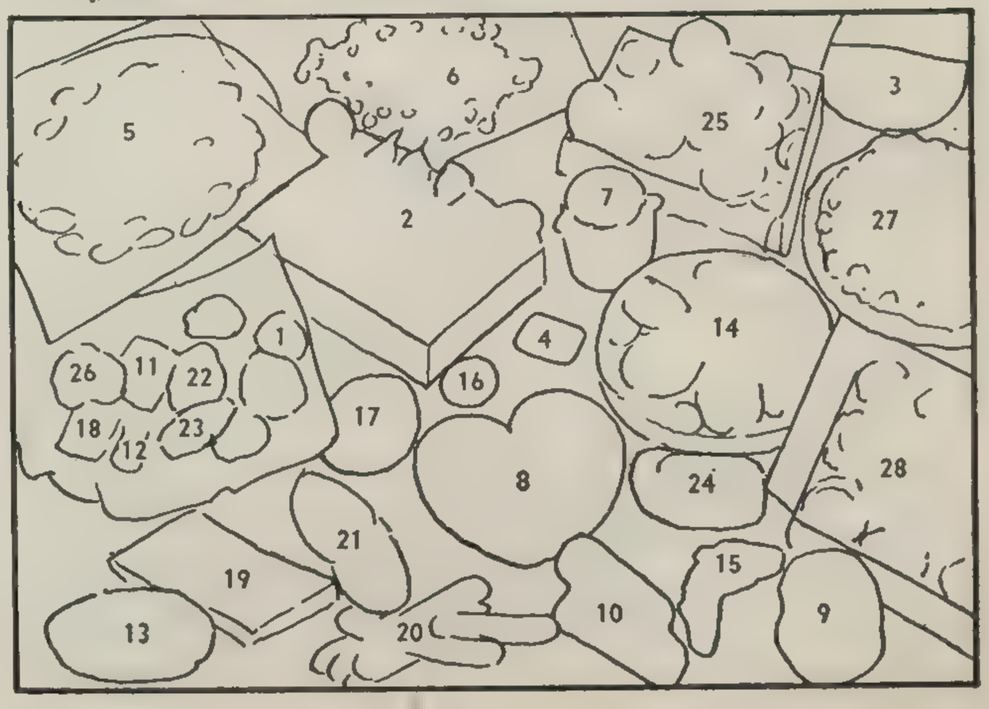
Fruits et Légumes



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Diary of a Paris art dealer

By René Gimpel

EDITOR'S NOTE: One of the famous art dealers of Paris, René Gimpel had an extraordinary eye for paintings and painters. Intellectual and gentle, he confided his knowledge of Renoir, Degas, Monet, and dozens of others to his journal, now called *Diary of an Art Dealer*. It will be published in November by Farrar, Straus & Giroux. René Gimpel died in 1944 in a Nazi labour camp where he spent much of his small free time teaching English to other prisoners. Here, excerpts from his rare diary.

Spring, 1918/
At Renoir's, Cagnes

"Can M. Renoir receive us?"

"He didn't sleep last night," answered the servant. "I'll go and see. Shall I take your card?"

Renoir didn't know me; I was counting on the description the servant would give him of the carriage and pair, the hacks from Grasse. When she returned she said: "If you would be so kind as to bring madame into the dining room, we shall get monsieur down." Get monsieur down? Whatever did she mean?

The garden resembles a poverty-stricken farmyard, and the doors and windows have the shoddy lozenges of those pseudo-Louis XVI villas thrown up in haste and by the dozen on beaches created overnight by speculators, the Dufayel type. The view of the sea and countryside is beautiful.

Renoir lost his wife three years ago; the house shows the effect of it: Last night's crumbs hadn't been swept up.

On a table in a corner, near a window, there were some brushes, a box of watercolours, and small ceramic squares decorated with flowers and with childlike designs of boats and pastoral trees; also some plates with his eternal nude woman, her knees crossed. I recognized the master's style and colours. Was Renoir doing ceramics?

Through the partly open door I caught sight of him: They were bringing him down, two women carrying him in a kind of litter. Georges Bernheim, the dealer in modern painting, said to me in Paris: "He's doddering." And that's how it seemed. I wondered what on earth I was doing there. Before me was a shell of a man. They lifted him out of the chair, holding him firmly by the shoulders to keep him from collapsing. But his bent-up knees didn't give. He was all unyielding angles, like the unhorsed knights in a set of tin soldiers. He rested on one foot, the other being huge, all swaddled. They sat him down again by tipping him backward.

Seated, he is a frightful spectacle, elbows clamped to his sides, forearms raised; he was shaking two sinister stumps dangling with threads and very narrow ribbons. His fingers are cut almost to the quick: The bones jut out, with barely some skin on them. Ah, no, he has his fingers —pressed in and spread against the palms of his hands, his pitiful fleshless hands like the claws of a chicken plucked and trussed ready for the spit.

But I still had not seen his head: It was sunk on a curved, humped back. He was wearing a large, tall English travelling cap. His face is pale and thin; his white beard, stiff as gorse, hangs sideways as if windblown. How has it managed that crazy angle? As to his eyes—it's hard to say.

Could I really expect this amorphous being to answer me? What intelligence could still exist there? I had to say something. I ventured on something like: "As admirers of your work, my wife and I have come to pay homage to the great painter. We salute the master."

He motioned to us to be seated and then to the servant to give him a cigarette.

She put it in his mouth and lit it for him.

(Continued on page 278)

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SHOP HOUND ADDRESS BOOK

BEAUTY AND THE BLEACH

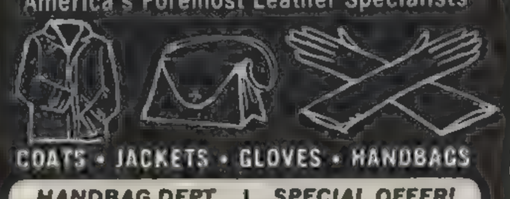
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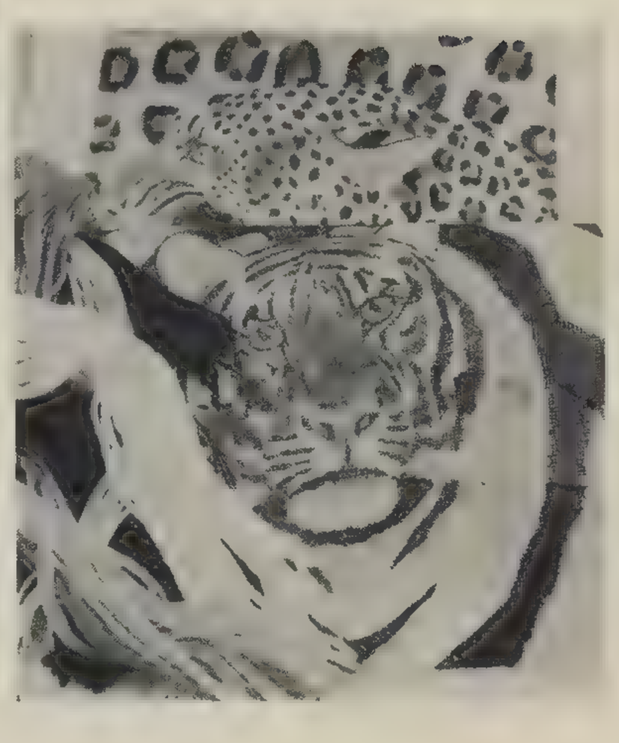
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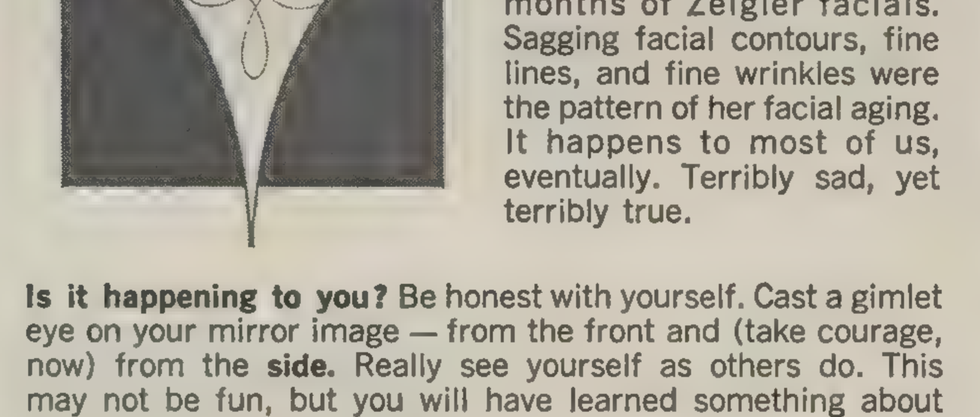
HOGENBOOM



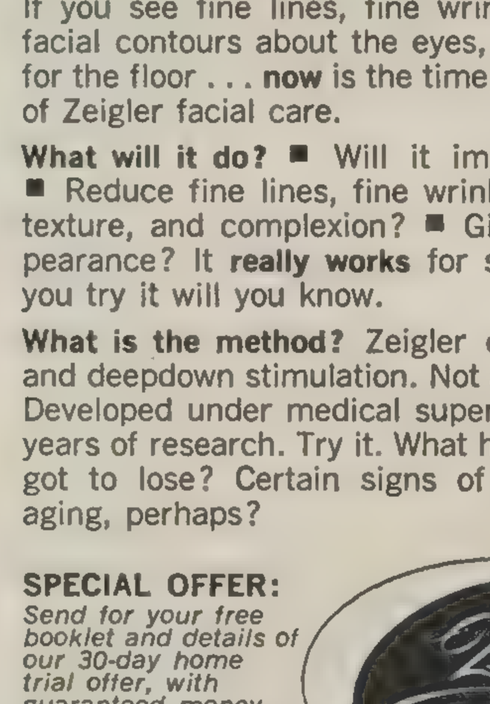
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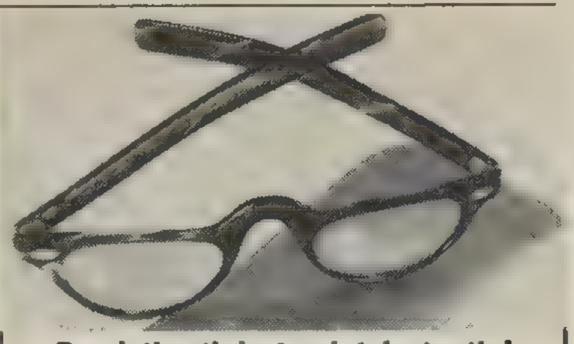
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Diary of an art dealer

(Continued from page 275)

Then Renoir raised his voice and said: "I have all the vices, even that of painting."

I stopped holding my breath. This jest, uttered clearly and in an animated tone, reassured me. I laughed. He smiled. His eyes, so dim just a moment ago, suddenly brightened. I told him: "On that table in the corner I noticed some ceramics in which I recognized your hand."

"Yes, ceramics were my first calling, and I'm teaching the art to my grandson who is sixteen and lives with me. Everyone needs an occupation, and this one seems to suit him. It's very difficult. The same colour applied by two different hands gives two different tones."

"I've been told that you tried to mix your colours to keep them from changing later on."

"Yes, but will I succeed? I remember seeing, sixty years ago, the great Troyon in the Louvre, 'The Return of the Herd,' with the steam from the bullocks' nostrils brilliant with the sun. But when I saw the picture again, several years ago, the sun on the animals' snouts had gone. That's why we have to search endlessly."

My wife asked him if he was fond of landscapes.

"Very much, but it's too difficult. I am classified as a painter of figures, and quite rightly. My landscapes are nothing but accessories. Just now I'm striving to blend them with the people I paint. The old masters didn't attempt that."

"What about Giorgione?"

Renoir didn't answer. He disapproved. Then I mentioned Corot, and he said: "There you have the great genius of the century, the greatest landscape artist who ever lived. He was called a poet. What a misnomer! He was a naturalist. I have studied ceaselessly without ever being able to approach his art. I have often gone to the places where he painted: Venice, La Rochelle. I've never come anywhere near him. The towers of La Rochelle, ah, what trouble they've given me! It was his fault, Corot's, that I wanted to emulate him. The towers of La Rochelle—he got the colour of the stones exactly, and I never could do it."

Throwing his cigarette into a bowl at his feet, he motioned again to his servant to give him another, and continued: "Landscapes are the painter's stumbling block. You think it's grey; but what colours there are in a grey landscape! If you only knew, monsieur, how hard it is to anatomize a tree with a brush."

"It's extraordinary," I said to him, "that at a time when nearly all the masters of 1830 were still alive, when that school was at its zenith of glory and admiration—its decline scarcely foreseeable—and when you admired their work so deeply—that you and your friends could create a rival school that is not only altogether different but is even a direct opposite."

"It was chance. There was a Swiss in Paris, Gleyre, who had a very cheap class in drawing, ten francs a month. I hadn't any money, which is what took me there. And there I met Monet, Sisley, Bazille. It was our mutual poverty that brought us together and thus made it possible for us, having formed a group, to bring into being the Impressionist school. Each of us on his own wouldn't have had the strength or courage, or even the idea. The Impressionist school had its origin, too, in our friendship and discussions. We had to struggle apace and stand by one another. In 1872 Berthe Morisot joined us, and to raise some money for ourselves, we all had a sale at the Hôtel Drouot which caused a riot. A man named Chocquet did us a lot of good. He was an old habitué of public sales, one of those people who like breathing in that dust, with its very special odours. He came into our gallery, spied a friend passing in the corridor, and called to him: 'Come and see the horrors being shown here.' The effect was altogether different from what Chocquet had expected. His friend admired our pictures. Chocquet was furious: 'They're obscenities.' He called in others. In no time, two rival factions sprang up, and came to blows. The police were called, passersby rushed in from the street, the Hôtel Drouot was invaded, abso-

lute mayhem. The doors had to be shut until peace could be restored. But after that, we had our supporters."

Recalling these memories of youth and strife kindled Renoir's eyes till they sparkled. Doddering? Far from it! Georges Bernheim was exaggerating. Had he never looked at Renoir's eyes? The chairbound cripple with his quivering stumps: It all vanished when you saw those eyes. Those eyes, what animation and vivacity, what youth in them still!

I asked to see some paintings, and he instructed the servant to accompany us.

She took us along to a bedroom where two rows of canvases not on stretcher frames were fixed with drawing pins on the wall. Others were lying on the eiderdown on the bed. Sometimes, on the same canvas he had painted three or four subjects in all different directions; sometimes, pieces were missing, cut off at the corners. Pictures worth twenty, thirty, forty thousand francs left there like laundry hung out to dry. Many portraits. In the Midi sun, his last works lack that bricklike aspect, often so unpleasant, to which he has been partial for some years now; his heads also seem more distinguished. I was surprised. This was like a cluster of precious stones. Nonetheless these canvases aren't up to those of his youth. "But how can he paint?" we asked the woman.

"I place the brushes between his fingers and fasten them with the strings and ribbons you saw. Sometimes they fall and I put them back—but what's so astonishing about M. Renoir are those lynx eyes of his. Sometimes he calls me and tells me to remove a hair that's come off the brush and got stuck on the canvas. I look and see nothing till monsieur shows it to me: minuscule, hidden in a daub of paint."

"Does he paint much?"

"A great deal, ceaselessly. Many of his pictures he gives to charities, or to old friends or their children fallen on hard times."

The good woman has been in his service for sixteen years and she is disconsolate at not being able to talk about art, his sole pleasure, and so be anything more to him than a nurse. She took us into a little studio off in the garden and showed us the canvas on which the master was then working—a nude woman, with her back meticulously studied. The stretcher frame, instead of being held on the easel by a shelf, is hung and kept up by a counterweight, allowing Renoir to raise and lower his canvas easily by himself.

We rejoined the old man; I was rhapsodizing over the marvels I had seen, and I confessed my astonishment at the wealth of work in his studio. He informed me that he had sold more than three thousand paintings in his lifetime. I asked him if he would spare me one, and he replied: "No, not at the moment. I haven't enough to leave my children; in a year's time I'll see."

I didn't press the point but said: "It must be a great joy to you to realize how enormous the influence of your school has been in the world—your influence has been so strong that it's even overridden the faculty of different peoples to develop along national lines. Whether in America, Canada, Sweden, Norway, or even Germany, everywhere it's the French school they follow."

"Everywhere," he said, "and even in Germany, where everything has remained Gothic. They live as in the Middle Ages in their taverns; their architecture is still of that time. The Kaiser speaks like an old fossil: his sword and his God. By the way, have you seen the Degas exhibition?"

"Yes, at Durand-Ruel's."

"What a brute he was, that Degas! What a sharp tongue and what *esprit!* All his friends felt obliged to desert him in the end: I was one of the last to stand by him, but I couldn't hold out. What is incomprehensible is that Manet, who was so mild and gentle, was always controversial, while Degas, bitter, violent, and intractable as he was, was from the start recognized by the Institute, the public, and the revolutionaries."

"He was feared," I suggested.

"Yes, that's it. For my part, I kept his friendship for a long

(Continued on page 280)

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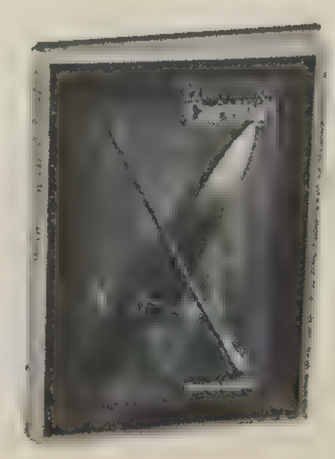
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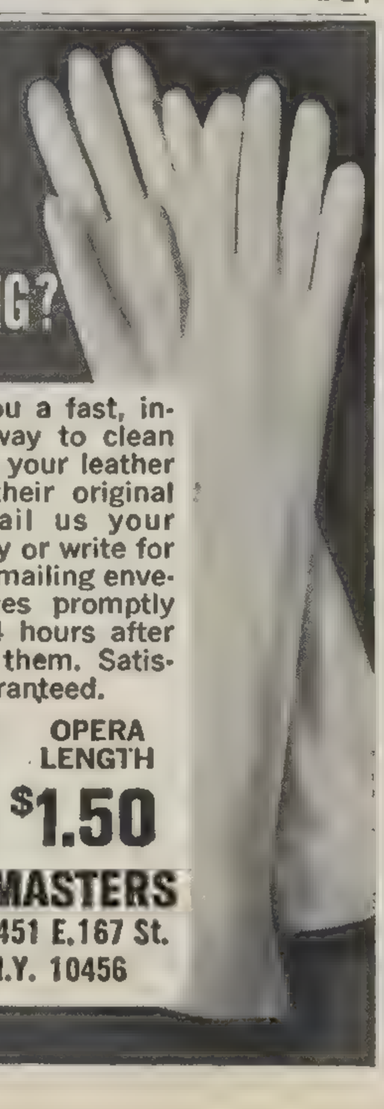
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Diary of an art dealer

(Continued from page 279)

time by teasing him. One day he said to me: 'Renoir, I have a terrible, an invincible enemy.' 'Who is it?' I asked. 'You old fool,' he replied, tapping his chest, 'you ought to know that enemy of mine—it's myself.' "

August 19, 1918/At Monet's

In the train taking us to Vernon, Georges Bernheim told me that I was responsible for the trip to Giverny, and that Monet might not receive us. Like Renoir, he doesn't like to be disturbed when he is working. I asked him if he knew Monet well, and he replied: "Yes, and on a certain occasion I treated him better than he's treated me recently."

"When was that?"

"You see, Monet had married for the second time—a widow, or perhaps it was a divorcée. She had a son who, on his mother's death, sold me eight of his stepfather's canvases for eight thousand francs."

"Why so cheap, when he couldn't be ignorant of their value?"

"They weren't signed, and the boy was not on good terms with Monet and could not get the painter to put his signature on them. They were nonetheless worth forty thousand francs with my testimonial. Monet heard of the transaction and sent me my cousins, the Bernheim brothers, to tell me he would like to buy back the eight pictures and to ask me the price. I wrote to him: 'M. Monet, you have only to send me a check for eight thousand francs and take the canvases.' He sent the check, promising me a present. I waited for it. Two years, three years passed. I decided to go and see him, and I said to him: 'M. Monet, I'm not asking you for any presents, but sell me some paintings.' He let me have twelve for one hundred and twenty thousand francs, and threw in a thirteenth. I had sold him eight for eight thousand francs. It was a rather expensive present, but then he's a very hard man. So a year ago I went to his house with my colleague Hessel, with whom I had gone half and half on a very bad Monet, and we took it along to him. He remembered the canvas and exclaimed: 'What a monstrosity!' 'Since it doesn't do you credit,' we told him, 'give us another in its place.' 'Not on your life,' he cried. 'There isn't in all my studio a single painting worth as little as yours.' Then we suggested effecting an exchange at a price, and pointed out a landscape and asked him the price. He replied that he wanted ten thousand francs for it, and we accepted. Monet took our painting and split it with one huge kick."

It was 1:30 when we arrived in Vernon. We finally reached Claude Monet's wall, which is pierced by a large green door and a bit farther on by another very small door, also green. This we opened to enter Monet's oft-described garden. It resembles no other, first because it consists of only the simplest flowers and then because they grow to unheard-of heights. I believe that none is under three feet high. Certain flowers, some of which are white and others yellow, resembling huge daisies, shoot up to six feet. It's not a meadow, but a virgin forest of flowers whose colours are very pure, neither pink nor bluish, but red or blue.

A servant took our cards and told us that she'd go and see. Bernheim was nervous and whispered: "Don't be surprised if we aren't received." I asked him if that was not Monet coming toward us.

"Where?"

"There, under a big pointed straw peasant's hat. With a large white beard."

"Why, yes, it is he: He's coming."

We advanced. Bernheim shook his hand, introduced me, and Monet said: "Ah, gentlemen, I don't receive when I'm working, no, I don't receive. When I'm working, if I'm interrupted, it just finishes me, I'm lost. You'll understand, I'm sure, that I'm chasing the merest sliver of colour. It's my own fault, I want to grasp the intangible. It's terrible how the light runs out, taking colour with it. Colour, any colour, lasts a second, sometimes three or four minutes at most. What to do, what to paint

in three or four minutes? They've gone, you have to stop. Ah, how I suffer, how painting makes me suffer! It tortures me. The pain it causes me!"

Monet had come to the end of his monologue. I thought he would shake me by the hand and return to his work. I wanted him to stay a few minutes longer, and I said to him: "Excuse me, M. Monet, I'm the guilty one, it's I who wished to come. Georges Bernheim warned me, but I've been looking forward to this for so long! I sell old paintings, but adore the moderns. I adore your work. I get furious with my collectors when they tell me, 'It's finished, no one knows how to paint any more, the ancients will never be equalled.' What idiots!" Then, looking at his flowers: "How pretty your garden is. Mary Cassatt has so often spoken to me of it." "How is she?" he asked. I told him that she is nearly blind, and I sensed in the painter an old man's indifference. At this point Georges Bernheim said to notice how young M. Monet looked. I asked him his age, and he answered that he was seventy-eight. I complimented him, and indeed it's astonishing: I've never seen a man of that age look so young. He can't be taller than about five foot five, but he is absolutely erect. He looks like a young father on Christmas Day wearing a false white beard to make his children believe in old Father Christmas. His face is softly coloured and unblotched. His small round chestnut eyes, full of vivacity, add emphasis to whatever he says. "Come into the studio," he said. It's a large rectangular room. About a hundred paintings are hung on the wall in three or four graduated rows. For the most part they are paintings of little interest, rather flat, without colour: just foundations. But here and there a picture stands out from the others. One seems to me to represent a thick forest with rifts of startling light, a forest of flowers which could be his garden.

My remark about modern painting had pleased him, for he brought it up again, saying: "I prefer a still life by Delacroix to a Chardin painting." As the con-

(Continued on page 283)

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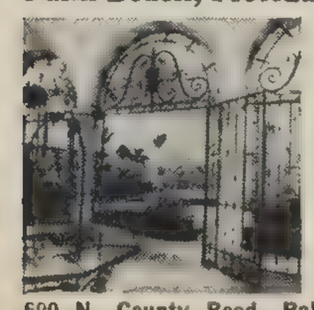
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Diary of an art dealer

(Continued from page 281)

versation touched on landscape, I said: "You and your colleagues of the nineteenth century, you're the masters who brought the art of landscape to heights never before attained." Monet cried: "Don't call me a master. I don't like it." Protesting that I hadn't called him a master, I added: "You remind me of Renoir, who won't hear the word 'master' uttered." "I suppose," he observed, "that those Dutch didn't see nature as all yellow. Their colours must have changed. When we were young, we went around the Louvre comparing our cuffs with the linen of Rembrandt's people, and decided that his canvases were far from the original colours. Rubens, now, did beautiful landscapes."

Georges Bernheim mentioned Corot, and Monet said: "He didn't put enough paint on his canvases. I don't know what will become of them with time, varnish, and cleaning. I wonder what will be left of them. Very little, I'm afraid!"

Like Renoir, Monet is very much concerned with the chemical evolution of colours, and he admits that he thinks about it constantly while he's painting.

"Have you heard," Bernheim asked him, "that Rosenberg has bought your 'Woman with Japanese Fans'?"

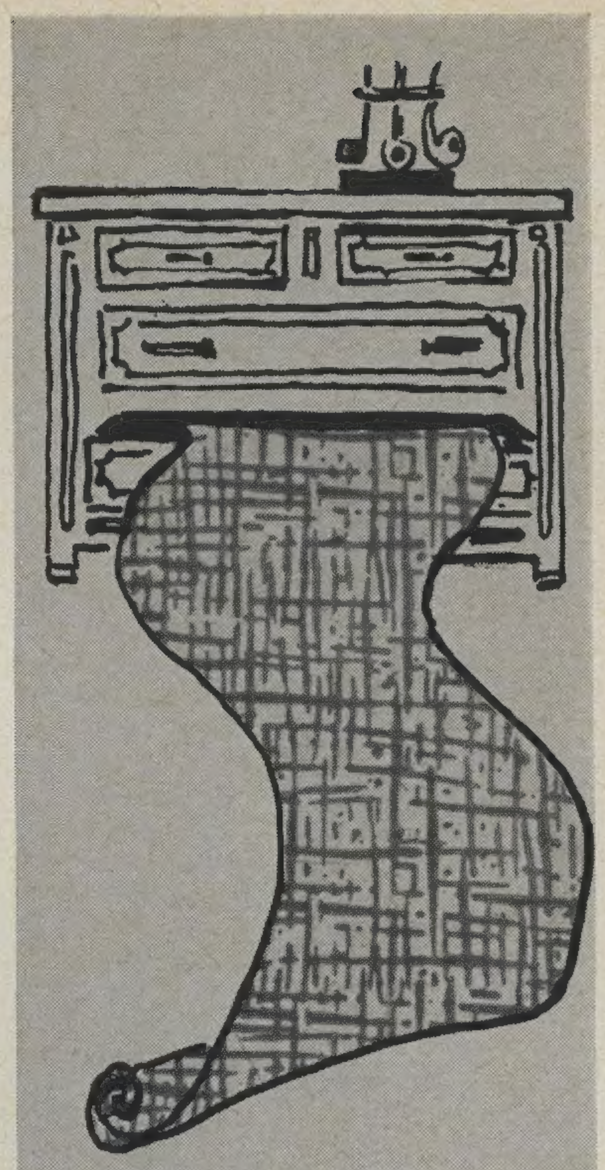
"He wrote me about it. Well, he's got himself a piece of junk."

"Junk?" repeated Bernheim, in astonishment.

"Yes, junk; it was only a fantasy. I had exhibited 'The Woman in Green,' which had had a very big success, at the Salon, and it was suggested that I try to repeat it. I was tempted when they showed me a marvellous robe with gold embroidery more than an inch thick."

I asked the painter if he was serious, and he replied: "Absolutely." He showed us a photograph of the painting; I admired the head and found it beautiful. He told us with a certain artistic pride: "Look at those materials!" He informed us that it was a portrait of his first wife, who was a brunette and who put on a blond wig that day.

(Continued on page 284)



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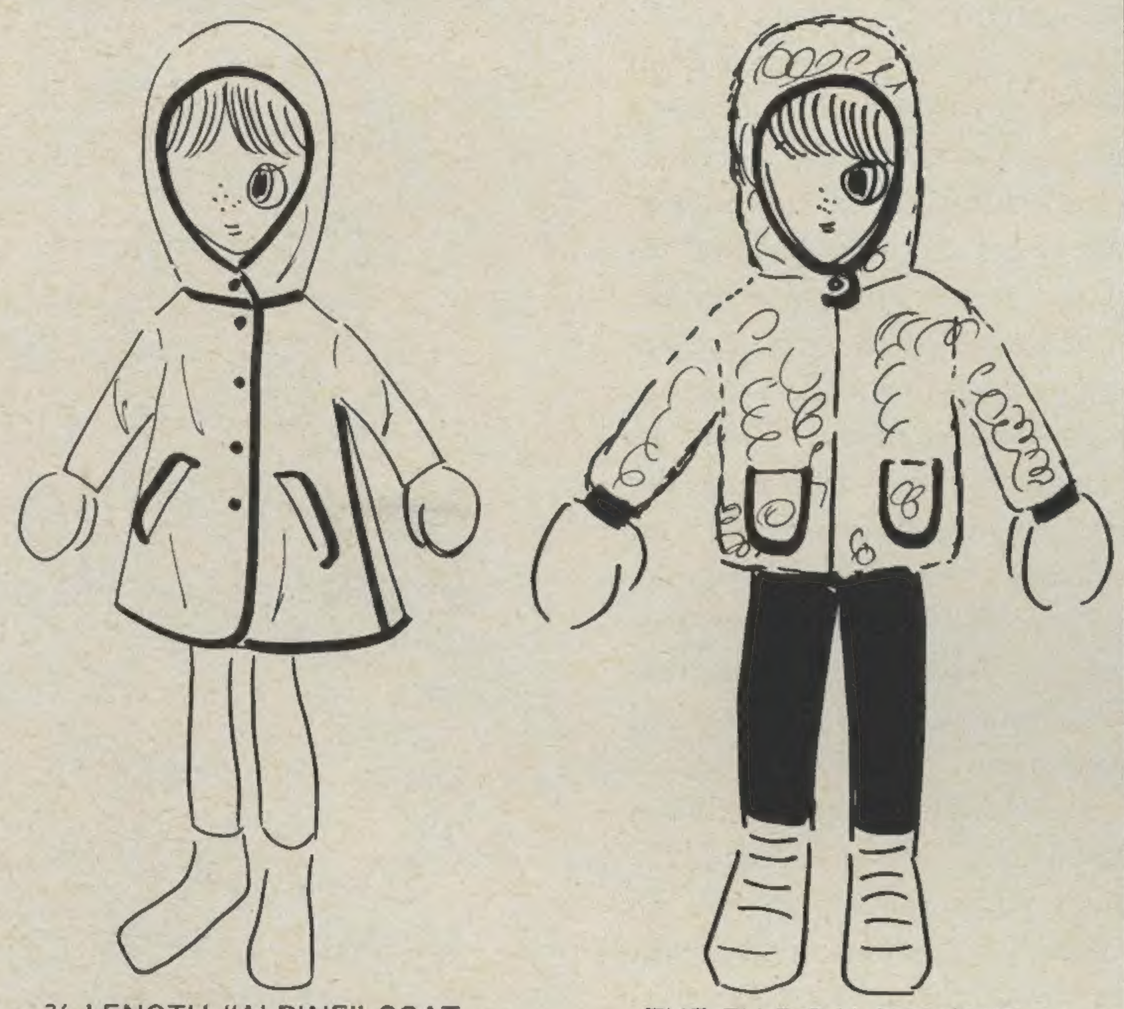
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Diary of an art dealer

(Continued from page 283)

Bernheim had told me about an immense and mysterious decoration on which the painter was working and which he probably wouldn't show us. I made a frontal attack and won the day: He took us down the paths of his garden to a newly built studio constructed like a humble village church. Inside there is only one huge room with a glass roof, and there we were confronted by a strange artistic spectacle: a dozen canvases placed one after another in a circle on the ground, all about six feet wide, by four feet high: a panorama of water and water lilies, of light and sky. In this infinity, the water and the sky had neither beginning nor end. It was as though we were present at one of the first hours of the birth of the world. It was mysterious, poetic, deliciously unreal. The effect was strange: It was at once pleasurable and disturbing to be surrounded by water on all sides and yet untouched by it. "I work all day on these canvases," Monet told us. "One after another, I have them brought to me. A colour will appear again which I'd seen and daubed on one of these canvases the day before. Quickly the picture is brought over to me, and I do my utmost to fix the vision definitively, but it generally disappears as fast as it arose, giving way to a different colour already tried several days before on another study, which at once is set before me—and so it goes the whole day!"

"I understand why you don't like being interrupted." . . .

"Just come and see my dining room." The room he showed us is rustically simple but of an Oriental subtlety, with just one basic colour: yellow, tone upon tone, a Monet yellow, the colour of his genius the day he mixed it —which is why it can never be repeated.

As we left him, the door almost shut, he called: "Come back to see me at the beginning of October when the days are drawing in and I take a fortnight's holiday; we'll have a chat then."

—TRANSLATED BY JOHN ROSENBERG



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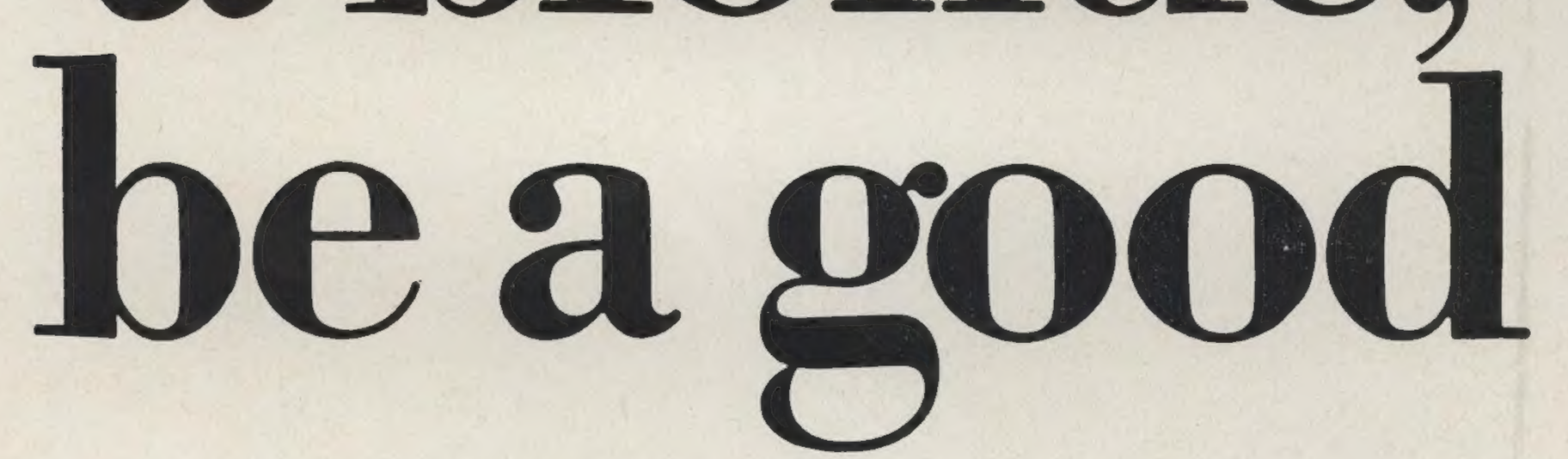
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